

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी

L.B.S National Academy of Administration

मसूरी

MUSSOORIE

पुस्तकालय

LIBRARY

- 109975

अवाप्ति संख्या

Accession No.

~~43814~~

वर्ग संख्या

Class No.

415

पुस्तक संख्या

Book No.

500

Pt. 1

FROM
PARAGRAPH
TO
ESSAY

Part I

PUBLISHED BY
THE SYNDICS OF THE CAMBRIDGE UNIVERSITY PRESS

Bentley House, 200 Euston Road, London, N.W. 1
American Branch: 32 East 57th Street, New York 22, N.Y.
West African Office: P.O. Box 33, Ibadan, Nigeria

First Edition 1941

Reprinted 1944

1945

1946

1947

1949

1952

1955

1958

1962

Printed in Great Britain at the University Press, Cambridge
(Brooke Crutchley, University Printer)

A. F. SCOTT, M.A.

FROM
PARAGRAPH
TO
ESSAY

Part I

CAMBRIDGE
AT THE UNIVERSITY PRESS
1962

BY THE SAME AUTHOR

Meaning and Style
Poetry and Appreciation
A Year's Work in Précis

First, mind it well, then pen it, then examine it, then amend it, and you may be in the better hope of doing reasonably well.

BEN JONSON

PREFACE

It has been quoted in a Board of Education Report on *The Teaching of English* that the most practical way to teach composition is to make the pupil write numerous paragraphs. 'For the paragraph is really an essay in little, yet it contains almost every element contained in an essay in large, and it exemplifies almost all the principles of structure exemplified in an essay in large. In writing a good paragraph, as necessarily as in writing a good essay, the pupil must choose, limit, and word his subject; gather, select, and mass his material; write, revise, and re-write his creation. Yet the paragraph, because of its small and convenient compass, may be written, abused, destroyed, and re-written; whereas the complacent bulk of a complete essay deters one from mutilating it, and frightens one from re-writing it.'

This book, which is published in two separate parts, presents a number of paragraphs in a two years' course planned to give training in comprehension and composition. The exercises which follow each extract deal with the meaning of words, the logical development of thought, the structure of the paragraph, the linking of paragraphs, the various devices by which the writer gains his effects. They also seek to develop intelligent and observant reading, and to encourage the beginnings of literary appreciation.

The extracts have been chosen carefully so that the topics they deal with are interesting, within the pupil's experience, and suggest similar, related subjects for composition; for it is essential that the pupil should be able to base his own composition work upon the paragraph studied, and at the

same time write on subjects with which he is familiar. It is hoped that by the frequent analysis of well-written paragraphs the principles of structure will be learnt, and a simple, clear, vigorous style acquired.

The course is essentially a class book and much of the work should be done orally. The exercises on comprehension may be prepared beforehand, and then worked through orally in class, followed by general discussion. The additional exercises in groups C and D have been introduced not only for the further training in English but to meet the requirements of public examinations.

Taunton
1940

A.F.S.

On the occasion of this reprint a few corrections in the exercises have been made.

A.F.S.

June 1958

ACKNOWLEDGEMENTS

Permission to use copyright extracts has been given by the following, to whom the author would here express his obligation and thanks: MESSRS JONATHAN CAPE LTD. for 'The House with the Apricot', from *Country Tales*, by H. E. Bates, and *The Labouring Life*, by Henry Williamson; MESSRS CHATTO & WINDUS for *A High Wind in Jamaica*, by Richard Hughes, and *Jesting Pilate*, by Aldous Huxley; MESSRS WILLIAM COLLINS, SONS, & CO. LTD. for *The Memoirs of a Midget*, by Walter de la Mare, and *The War in the Air*, by H. G. Wells; MESSRS J. M. DENT & SONS, LTD. for *The South Country*, by Edward Thomas; MESSRS GERALD DUCKWORTH & Co. LTD. for *The Sea and the Jungle*, by H. M. Tomlinson; MESSRS FABER & FABER LTD. for *A Superficial Journey through Tokyo and Peking*, by Peter Quennell; MESSRS WILLIAM HEINEMANN LTD. for 'A Portrait', from *Caravan*, by John Galsworthy, and 'At Madame Tussaud's' and 'Petticoat Lane', by J. B. Priestley; MESSRS WILLIAM HEINEMANN LTD. and MRS FRIEDA LAWRENCE for *The White Peacock*, by D. H. Lawrence; THE HOGARTH PRESS for *To the Lighthouse*, by Virginia Woolf; MESSRS JOHN LANE, THE BODLEY HEAD LTD. for *The Escaping Club*, by A. J. Evans; MESSRS LONGMANS, GREEN & Co. LTD. for *The Face of England*, by Edmund Blunden, and *English Seamen of the XVI Century*, by J. A. Froude; MESSRS JOHN MURRAY for *The Thread of Gold*, by A. C. Benson; MESSRS THOMAS NELSON & SONS LTD. for *The Golden Age*, by Kenneth Grahame, *In Pursuit of Spring*, by Edward Thomas, and *The Forest*, by Stewart E. White; MR CHARLES GRAVES for *Panorama*.

CONTENTS

Part I

(Each extract is followed by exercises)

I. THE NARRATIVE PARAGRAPH

		PAGE
1. <i>THE PARAGRAPH</i>		1
2. 'Tom Brown's Schooldays'	THOMAS HUGHES	3
3. 'The Escaping Club'	A.J. EVANS	5
4. 'The Face of England'	EDMUND BLUNDEN	7
5. <i>PUNCTUATION I</i>		8
6. 'Maid Marian'	THOMAS LOVE PEACOCK	14
7. 'Coaches'	LEIGH HUNT	16
8. 'Tom Cringle's Log'	MICHAEL SCOTT	18
9. 'Essays'	DR JOHN BROWN	19
10. <i>PUNCTUATION II</i>		21
11. 'My Schools and Schoolmasters'	HUGH MILLER	25
12. 'English Seamen of the Sixteenth Century'	J.A. FROUDE	26
13. 'The Golden Age'	KENNETH GRAHAME	28
14. 'The Forest'	STEWART E. WHITE	30
15. 'Lorna Doone'	R.D. BLACKMORE	32

II. THE DESCRIPTIVE PARAGRAPH

16. <i>ON WORDS</i>		35
17. 'David Copperfield'	CHARLES DICKENS	38
18. 'The Thread of Gold'	A.C. BENSON	40
19. 'The Labouring Life'	HENRY WILLIAMSON	42
20. (a) 'Nicholas Nickleby'	CHARLES DICKENS	43
(b) 'Eothen'	A.W. KINGLAKE	44
21. 'The White Peacock'	D.H. LAWRENCE	46

		PAGE
22. 'The Chemical History of a Candle'	MICHAEL FARADAY	48
23. 'Sketches by Boz'	CHARLES DICKENS	49
24. 'The Memoirs of a Midget'	WALTER DE LA MARE	51
25. 'Petticoat Lane'	J.B. PRIESTLEY	53
26. 'The Farm-Yard'	A.C. BENSON	55
27. (a) 'The House with the Apricot'	I.E. BATES	57
(b) 'Henry Esmond'	W.M. THACKERAY	58
28. 'Oliver Twist'	CHARLES DICKENS	59
29. 'Letters'	THOMAS CARLYLE	62

III. THE LONGER DESCRIPTIVE PARAGRAPH

30. (a) 'At Madame Tussaud's'	J.B. PRIESTLEY	64
(b) 'Panorama'	CHARLES GRAVES	65
31. 'Pickwick Papers'	CHARLES DICKENS	67
32. 'The War in the Air'	H.G. WELLS	68
33. 'A Portrail'	JOHN GALSWORTHY	70
34. (a) 'A Superficial Journey through Tokyo and Peking'	PETER QUENNELL	72
(b) 'To the Lighthouse'	VIRGINIA WOOLF	73
35. 'A High Wind in Jamaica'	RICHARD HUGHES	75
36. (a) 'Jesting Pilate'	ALDOUS HUXLEY	77
(b) 'The Sea and the Jungle'	H.M. TOMLINSON	78
37. 'The South Country'	EDWARD THOMAS	80
38. 'On a Landscape of Nicolas Poussin'	WILLIAM HAZLITT	82
39. 'Essays'	LORD MACAULAY	84
40. 'Yeast'	CHARLES KINGSLEY	87
41. 'Letters'	WILLIAM COWPER	89

EXERCISES

(The numbers refer to the extracts)

GROUP

- A. Comprehension: 2-4, 6-9, 11-15, 17-41**
- B. Paragraph Composition: 2-4, 6-9, 11-15, 17-41**
- C. This group includes exercises on vocabulary, plurals, the meaning of words, the use of prepositions, pairs of similar words, prefixes, substituting a word for a phrase, analysis, synthesis: 2-4, 6-9, 11-15, 17-41**
- D. Reported Speech: 2, 3, 4, 8, 9, 14, 22, 24**
 - Direct Speech: 20, 28, 33**
 - Punctuation: 6, 7, 11, 13, 15, 23, 27, 32, 35, 40**
 - Modernizing: 12, 19, 21, 29, 31, 37**
 - Selecting Words: 17, 25, 30, 36, 39**
 - Paraphrase: 18, 26, 34, 38, 41**

I. THE NARRATIVE PARAGRAPH

1

THE PARAGRAPH

A paragraph consists of a number of sentences grouped together to form a distinct unit dealing with one thought.

In the paragraph this thought should be brought out clearly; the sentences should follow one another in a logical order, and should also have variety of length and structure.

The leading thought is usually expressed in one sentence, which is known as the 'key' or 'topic' sentence. It should be fairly easy to distinguish what the leading thought is in the paragraph, and to express it briefly in a title.

Let us examine the following paragraph:

As we drove into the great gateway of the inn, I saw on one side the light of a rousing kitchen fire beaming through a window. I entered, and admired, for the hundredth time, that picture of convenience, neatness, and broad, honest enjoyment, the kitchen of an English inn. It was of spacious dimensions, hung round with copper and tin vessels highly polished, and decorated here and there with a Christmas green. Hams, tongues, and flitches of bacon were suspended from the ceiling; a smoke-jack made its ceaseless clanking beside the fireplace, and a clock ticked in one corner. A well-scoured deal table extended along one side of the kitchen, with a cold round of beef and other hearty viands upon it. Travellers of inferior order were preparing to attack this stout repast, while others sat smoking and gossiping on two high-backed oaken settles beside the fire.

Each sentence here has something to say about the kitchen, and it is easy to give the paragraph a title, 'The Kitchen of an English Inn'.

When we examine the sentences more carefully we see that each one adds something to the picture which the writer is creating. In the first sentence he mentions the kitchen fire seen through the window. In sentence 2 he enters the kitchen. Sentences 3 and 4 add details to the description of the interior. Sentence 5 turns attention to the table and the food upon it. And the last sentence mentions the travellers in the kitchen, some beginning a meal, others sitting beside the fire.

The sentences follow one another in a logical order. It is interesting to notice how the connections in the thought are made. As the leading thought is the kitchen, this word and others relating to it occur in each sentence.

Let us take each sentence in turn:

1. A rousing kitchen fire beaming through a window.
2. I admired the kitchen of an English inn.
3. It (the kitchen) was of spacious dimensions.
4. Hams etc. were suspended from the ceiling; a smoke-jack . . . beside the fireplace, a clock ticked in one corner.
5. A deal table extended along one side of the kitchen.
6. Travellers were sitting round the table; others sat beside the fire.

The second sentence is the topic sentence, and the rest of the paragraph develops the thought expressed there.

The sentences do not vary very much in length, but the variety in the structure of each sentence is obvious. The description is not haphazard, but follows a natural order.

The writer sees the kitchen fire through a window. He enters and admires the kitchen. The high lights of the copper and tin vessels catch his eye first—then the Christmas greens. He notices the hams hanging from the ceiling, and hears the clanking of the smoke-jack and the ticking of the clock. Then he sees the long table, the meal spread upon it, some travellers preparing to eat, and others sitting round the fire.

We are impressed by the reality of the scene, described in such a way that the paragraph has unity, logical development, and variety.

Examine carefully the following paragraph:

A spot for the fire was found with some difficulty, for the earth was moist, and the grass high and rank. At last there was a clicking of flint and steel, and presently there stood out from darkness one of the tawny faces of my muleteers, bent down to near the ground, and suddenly lit up by the glowing of the spark, which he courted with careful breath. Before long there was a particle of dry fibre or leaf that kindled to a tiny flame; then another was lit from that, and then another. Then small, crisp twigs, little bigger than bodkins, were laid athwart the glowing fire. The swelling cheeks of the muleteer, laid level with the earth, blew tenderly at first, then more boldly, and the young flame was daintily nursed and fed, and fed more plentifully till it gained good strength. At last a whole armful of dry bushes was piled up over the fire, and presently, with a loud, cheery cracking and crackling, a royal tall blaze shot up from the earth, and showed me once more the shapes and faces of my men, and the dim outlines of the horses and mules that stood grazing hard by.

A. W. KINGLAKE, *Eothen*

1. Give it a title.
2. Point out the topic sentence.
3. Indicate the connections in the thought.
4. Using this passage as a model write a paragraph describing a fall of snow.

2

East was great in the character of cicerone; he carried Tom through the great gates, where were only two or three boys. These satisfied themselves with the stock questions,—‘You fellow, what’s your name? Where do you come from? How old are you? Where do you board? What form are you in?’ And so they

passed on through the quadrangle and a small courtyard, upon which looked down a lot of little windows (belonging, as his guide informed him, to some of the School-house studies), into the matron's room, where East introduced Tom to that dignitary; made him give up the key of his trunk, that the matron might unpack his linen, and told the story of the hat and of his own presence of mind: upon the relation whereof, the matron laughingly scolded him, for the coolest new boy in the house; and East, indignant at the accusation of newness, marched Tom off into the quadrangle, and began showing him the schools, and examining him as to his literary attainments; the result of which was a prophecy that they would be in the same form, and could do their lessons together. 'And now come in and see my study; we shall have just time before dinner; and afterwards, before calling over, we'll do the close.'

THOMAS HUGHES, *Tom Brown's Schooldays*

- A. 1. Give a title to the paragraph.
2. What is the key-sentence in this paragraph?
3. How many indications are there here that Tom was a new boy?
4. Explain the meaning of:¹ cicerone, stock questions, dignitary, schools, prophecy, do the close.
- B. Write a paragraph on one of the following:
1. My first day at school.
 2. My first day of the present term.
 3. My first meeting with my school friend.
 4. The routine of a day at school.
- C. Make nouns from the following verbs (e.g. hate, hatred):
Accuse, attain, expand, depart, conquer, ally, behave, rebel, arrive, mimic.

¹ In all questions of this kind, when you do not know the word, try to deduce the meaning from the rest of the sentence, and then check by using a dictionary.

D. Point out the changes that have been made in turning the first passage below which is in Direct Speech into Indirect or Reported Speech:

‘Well,’ said I, ‘Lady Browne, you will not be afraid of being robbed another time, for you see there is nothing in it!’ ‘Oh, but I am,’ said she, ‘and now I am in terror lest the highwayman should return, for I have given him a purse with only bad money that I carry on purpose.’

He remarked to Lady Browne that she would not be afraid of being robbed another time, for she saw there was nothing in it. She replied that she was, and that then she was in terror lest the highwayman should return, for she had given him a purse with only bad money that she carried on purpose.

3

Then Buckley whispered to me, ‘Hurry up, the moon’s rising.’ I looked back towards the east, and saw the edge of the moon peering over the hills. We were still about one hundred yards from the stream. We will get across now, even if we have to fight for it, I thought, and crawled on at top speed. Suddenly I felt a hand on my heel, and stopped and looked back. Buckley pointed ahead, and there, about fifteen yards off, was a sentry walking along a footpath on the bank of the stream. He appeared to have no rifle, and had probably just been relieved from his post. He passed without seeing us. One last spurt and we were in the stream (it was only a few feet broad), and up the other bank. ‘Crawl’, said Buckley. ‘Run’, said I, and we ran. After a hundred yards we stopped exhausted. ‘I believe we’ve done it, old man’, I said. ‘Come on,’ said Buckley, ‘we’re not there yet.’ For ten minutes we walked at top speed in a semicircle, and at length hit a road which I knew must lead to Barzheim. On it, there was a big board on a post. On examination this proved to be a boundary post, and we stepped into Switzerland, feeling a

happiness and a triumph such, I firmly believe, as few men even in this war have felt though they may have deserved the feeling many times more.

A. J. EVANS, *The Escaping Club*

- A. 1. What is this paragraph about?
2. Mention one fact that increased their anxiety as they neared the frontier.
3. Choose six action words from this paragraph.
4. What is the effect of the short sentences?
5. Find two phrases which do the work of adverbs.

B. Write a paragraph on one of the following subjects:

1. An exciting incident.
2. A daring escape.
3. The most thrilling event you have seen or heard about.
4. An imaginary adventure.
5. The most difficult situation in which you have ever found yourself.

C. Make adjectives from the following nouns (e.g. malice, malicious):

Triumph, east, war, play, herb, essence, wool, telephone, tempest, revolution.

D. Turn the following passage into reported speech. Begin with the words 'The Maid of Honour said that . . .' and continue in the third person and the appropriate past tense.

'There will be a peace before next year; we know it for certain', cried the Maid of Honour. 'Lord Marlborough will be dismissed, and that horrible Duchess turned out of all her places. Her Majesty won't speak to her now. Did you see her at Bushy, Harry? She is furious, and she ranges about the park like a lioness, and tears people's eyes out.'

4

The score reached forty before Scroggins departed, and of these forty the indomitable 'Tardy' had made the not remarkable number, two. The stable lad with the broad mustard-coloured belt buffeted the bright air, and Bill Dales reigned in his stead. Jumping—he was a large and red-complexioned man—jumping in at the ball, he was fortunate enough to hit it, and the old men on the benches blinked as something banged against the oak-bole just behind them, and leaping back on the greensward took shape and colour as the cricket ball. The fast bowler, unaccustomed to that sort of indignity, decided on a ball whose speed should surpass that of Jove's thunder-bolt. There was a roar from the pavilion as this machination resulted in another mighty blow. The mothers, removing their perambulators from the oak-tree's vicinity, began to hurry. But Bill's life was short, for the next ball happened to be the fatal one, and he came away smiling. 'Some runs, boy, for the love of God', he said, as John Bowers, junr., passed him. It was the last wicket.

EDMUND BLUNDEN, *The Face of England*

- A. 1. What kind of cricket match is described here?
2. Choose three suitable adjectives to describe Bill's innings.
3. Express in your own words: buffeted the bright air, Bill Dales reigned in his stead, took shape and colour as the cricket ball.
4. Explain the meaning of: indomitable, oak-bole, greensward, machination, vicinity.
5. Find two phrases which do the work of adverbs, two phrases which do the work of adjectives, two clauses which do the work of adverbs, and one clause which does the work of an adjective.

B. Write a paragraph on one of the following subjects:

1. On going in to bat.
2. My first game of football.
3. An exciting finish to a cricket match.
4. An exciting incident in a football match.
5. An amusing incident you have seen in any game.

C. Make verbs from the following nouns (e.g. emphasis, emphasise):

Perambulator, sympathy, length, peril, friend, office, abstinence, obedience, suspicion, engine.

D. Turn the following passage into reported speech. Begin with the words 'The speaker said that...' and continue in the third person and the appropriate past tense.

I shall now advert to the third topic of accusation—the conduct of the war. I have already stated in what manner, and under what circumstances, hostilities commenced; and as I am neither general nor admiral—as I have nothing to do either with our navy or army—I am sure I am not answerable for the prosecution of it. But were I to answer for everything, no fault could, I think, be found with my conduct in the prosecution of the war. It has from the beginning been carried on with as much vigour, and as great care of our trade, as was consistent with our safety at home, and with the circumstances we were in at the beginning of the war.

5

PUNCTUATION I

Punctuation is used for convenience in reading. When we speak we make our meaning clear by pauses. In written English these pauses are indicated by punctuation stops. The various stops show the relationships of the different parts of a sentence; they also indicate the inflexion of the voice. A carefully punctuated

sentence should enable the reader to grasp the meaning and construction with the minimum of effort.

Here are the main uses of the more important punctuation stops:

THE COMMA

The modern tendency is to be sparing in the use of the comma. It should be used:

1. To separate the same parts of speech (adjectives, verbs, adverbs, nouns) except where two single words are joined by *and*.

He was a wise, patient, and upright judge.

I laugh, I run, I leap, I sing for joy.

Thankfully, eagerly, joyfully they rushed out of school.

Tanks, machine guns, rifles, and stores were abandoned.

but The honourable and learned member rose to his feet.

2. Between words in apposition.

Hereward, the last of the English, was a mighty warrior.

Nelson, the admiral, was wounded in the arm.

3. To separate all words in parenthesis, or out of their normal position in a sentence.

John, after taking guard, prepared to face the fast bowler.

No sensible person, in my opinion, would behave like that.

I was, I own, exceedingly surprised.

N.B. A *single* comma should never separate a subject and its verb.

4. To separate the subordinate adverb clause or participial phrase from the rest of the sentence.

If you will pay me ten shillings, I shall be quite satisfied.

I hope, when I return from my holiday, to come to see you.

5. To mark a non-defining relative clause (i.e. a clause which adds to the main clause a fresh point which is not essential to the sense).

The night watchman, who was quite fearless, dealt the intruder a mighty blow.

The King, who had just returned from Scotland, was met at the station by an enthusiastic crowd.

N.B. A relative clause which defines the subject or object and thus is really an essential part of the main clause should not be separated by commas, e.g.:

The victory which he won was quite decisive (defining clause).

- cf. The victory, which he won with much bloodshed, was the turning point of the war (non-defining clause).

6. Between short co-ordinate sentences joined usually by the conjunctions *and*, *but* or *for*.

Men may come, and men may go, but I go on for ever.

They waited all night, but the stranger did not return.

He suddenly grew anxious, for no one came.

7. Before and after such words as *however*, *moreover*, *finally*, etc., and phrases such as *at last*, *of course*, *in fact*, etc.

We were just in time, however, for the concert.

Moreover, it will not cost more than a shilling.

That, of course, changes the situation.

The pig, in fact, had vanished.

8. After a verb of saying which introduces a quotation.

He said, 'We must fight bravely.'

9. To separate the nominative of address from the rest of the sentence.

Jones, come here.

It was you, Brown, who upset the ink.

10. To denote omissions which the context supplies.

Histories make men wise; poets, witty; the mathematics, subtle.

To err is human; to forgive, divine.

THE SEMICOLON

This indicates a longer pause than the comma. It should separate only complete sentences which go closely together in meaning. It is used:

1. To separate two related sentences where a new idea is expressed in the second sentence.

The financial difficulties of the company brought on a crisis; the ministers were forced to take up the subject.

At the passing of the breeze, the fir-trees sob and moan no less distinctly than they rock; the holly whistles as it battles with itself; the ash hisses amid its quiverings; the beech rustles while its flat boughs rise and fall.

(THOMAS HARDY.)

2. To separate short, balanced sentences when a more emphatic pause than a comma is required, or when commas have already been used inside the sentence.

Reading maketh a full man; speaking, a ready man; writing, an exact man.

N.B. A conjunction may be used with a semicolon, never with a colon.

THE COLON

This indicates a longer pause than the semicolon. Though it is dying out, it is still used:

1. To divide two complete sentences that are in clear antithesis, but are not connected by a conjunction.

Man proposes: God disposes.

2. To introduce a sentence or phrase that will explain or develop the idea expressed in the first.

Every man hath two birthdays: two days at least, in every year, which set him upon revolving the lapse of time, as it affects his mortal duration.

He looked down upon the city: it was a wide expanse of twinkling lights.

3. To introduce an enumeration, or examples, or a quotation.

These are the chief exports: coal, iron, nickel, and tin.

Wordsworth says: 'All good poetry is the spontaneous overflow of powerful feelings.'

THE FULL STOP

This indicates the longest pause. It is used:

1. To separate complete sentences.

The landscape really begins to change. The hillsides tilt sharper and sharper. A man is ploughing with two small red cattle on a craggy, tree-hanging slope as sharp as a roof-side. He stoops at the small wooden plough, and jerks the ploughlines.

(D. H. LAWRENCE.)

Notice how the use here of the short sentence compels attention.

2. To mark abbreviations.

B.C., M.A., O.T.C., R.A., B.B.C., i.e., e.g., Ltd., etc., J. Smith Esq., D.Litt., Ph.D., LL.D.

PUNCTUATION EXERCISES

Put commas where necessary in these sentences:

1. Fields trees gardens hedges everything looked very beautiful.
2. The bear gave a snarl of rage and pain and turned its head irresolutely.
3. The dragon with the scaly blue glittering tail sailed over the land.
4. Compose yourself Bumble and answer me directly.
5. With these words he seized his friend Sir Mulberry by the arm and hurried him away.
6. It is not the best looking but the best acting thing which is the most advantageous to us.
7. The captain as I afterwards found dropped into the water swam away and was eventually saved.
8. The master in his white uniform having stationed himself at the copper began to serve out the gruel.
9. At this by a convulsive effort the bear raised her head up up till Denys felt her hot fetid breath.
10. Mr Smith who has decided to stay at home has offered his cottage by the sea to a friend who was at school with him.

Put semicolons or colons where necessary in the following sentences:

1. His dress consisted of three articles a shabby jacket, a dingy shirt, and dirty grey trousers.
2. The gruel disappeared the boys whispered to each other, and winked at Oliver while his next neighbours nudged him.
3. Three things seem to be necessary collecting material arranging it and expressing yourself clearly.
4. He cried out and said all this is the result of my pride.

5. Clive committed great faults and we have not attempted to disguise them.
6. Discontent is the want of self-reliance it is infirmity of will.
7. The lamp of a man's life contains three wicks brain, blood, and breath.
8. Then the king said I lead no longer ride thou by my side.
9. He rang the bell and waited, but no one came the whole house was asleep.
10. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested that is, some books are to be read only in parts others to be read but not curiously and some few to be read wholly, and with diligence and attention.

6

The two parties were now near enough to parley; and the sheriff and the knight, advancing in the front of the cavalcade, called on the lady, the friar, young Gamwell, and the foresters, to deliver up that false traitor, Robert, formerly Earl of Huntingdon. Robert himself made answer by letting fly an arrow that struck the ground between the forefeet of the sheriff's horse. The horse reared up from the whizzing, and lodged the sheriff in the dust; and, at the same time, the fair Matilda favoured the knight with an arrow in his right arm, that compelled him to withdraw from the affray. His men lifted the sheriff carefully up, and replaced him on his horse, whom he immediately with great rage and zeal urged on to the assault with his fifty men at his heels, some of whom were intercepted in their advance by the arrows of the foresters and Matilda; while the friar, with an eight-foot staff, dislodged the sheriff a second time, and laid on him with all the vigour of the church militant on earth, in spite of his ejaculations of 'Hey, friar Michael! What means this, honest friar? Hold, ghostly friar! Hold, holy friar!'—till Matilda interposed,

and delivered the battered sheriff to the care of the foresters. The friar continued flourishing his staff among the sheriff's men, knocking down one, breaking the ribs of another, dislocating the shoulder of a third, flattening the nose of a fourth, cracking the skull of a fifth, and pitching a sixth into the river, till the few, who were lucky enough to escape with whole bones, clapped spurs to their horses and fled for their lives, under a farewell volley of arrows.

THOMAS LOVE PEACOCK, *Maid Marian*

- A. 1. Give a title to the paragraph.
2. What is meant by the phrase 'from the whizzing' in the third sentence? What part of speech is the word 'whizzing' as used here?
3. Choose three suitable adjectives to describe the friar.
4. Express in your own words: intercepted in their advance by the arrows of the foresters.
5. Explain: parley, cavalcade, affray, zeal, church militant, ejaculations, interposed, volley.
6. Find three clauses which do the work of adjectives.
- B. Write a paragraph on one of the following subjects:
1. A dog fight.
2. An aerial battle.
3. Any fight you have seen or heard about.
4. A thrilling contest.
- C. (i) Make verbs from the following adjectives (e.g. destructive, destroy):
Vacant, strong, just, straight, solemn, bold, false, rich, tolerant, stupid.
- (ii) Give the plurals of the following:
Duty, ox, abbey, cargo, thief, proof, tooth, house, dormouse, Miss Smith.

D. Write out the following passage with the correct punctuation, using capital letters where necessary.

Our sitting room was green and had framed and glazed upon the walls numbers of surprising and surprised birds staring out of pictures at a real trout in a case as brown and shining as if it had been served with gravy at the death of captain cook and at the whole process of preparing tea in china as depicted by chinese artists.

7

A great number of ludicrous adventures must have taken place in which hackney-coaches were concerned. The story of the celebrated harlequin, Lunn, who secretly pitched himself out of one into a tavern window, and when the coachman was about to submit to the loss of his fare, astonished him by calling out again from the inside, is too well known for repetition. There is one of Swift, not perhaps so common. He was going, one dark evening, to dine with some great man, and was accompanied with some other clergymen, to whom he gave their cue. They were all in their canonicals. When they arrive at the house, the coachman opens the door, and lets down the steps. Down steps the Dean, very reverently in his black robes: after him comes another personage, equally black and dignified: then another: then a fourth. The coachman, who recollects taking up no greater number, is about to put up the steps, when another clergyman descends. After giving way to this other, he proceeds with great confidence to toss them up, when lo! another comes. Well; there cannot, he thinks, be well more than six. He is mistaken. Down comes a seventh; then an eighth; then a ninth, all with decent intervals, the coach in the meantime rocking as if it were full of so many demons. The coachman can conclude no less. He cries out, 'The Devil! the Devil!' and is preparing to run away, when they all burst into laughter at the success of their joke. They had gone round as they descended, and got in at the other door.

LEIGH HUNT, *Coaches*

- A. 1. Give a title to the paragraph.
2. What is the key-sentence?
3. Describe in detail the trick which Lunn played upon the coachman.
4. Why does the writer change from the past to the present tense? Show where the change of tense occurs.
5. Explain: ludicrous, hackney-coach, harlequin, gave their cue, canonicals.
6. Choose one phrase or sentence which you think might easily be misunderstood, and explain its meaning as fully as you can.
7. Find a sentence containing both an adjectival clause and an adverbial clause, and another containing a noun clause, the object of a verb.
- B. Write a paragraph on one of the following subjects:
1. A humorous incident.
 2. A practical joke.
 3. An amusing 'turn' on the stage, or on the screen.
- C. (i) Make adjectives from the following verbs, avoiding endings in *-ed* and *-ing* (e.g. persist, persistent):
- Repel, consider, absorb, vex, explode, diverge, apologise, evade, provoke, signify.
- (ii) Give the plurals of the following:
- Piano, cameo, circus, rice, spoonful, wharf, loaf, fungus, mother-in-law, barrister-at-law.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

The river was passed and at the close of a tiresome days march the army long after sunset took up its quarters in a grove of mango trees near plassey within a mile of the enemy clive was unable to sleep he heard through the whole night the sound of

drums and cymbals from the vast camp of the nabob it is not strange that even his stout heart should now and then have sunk when he reflected against what odds and for what a prize he was in a few hours to contend.

8

By this time all hands were on deck; the boat alongside had been swamped by the cold shot that had been hove crashing through her bottom, when down came a shower from the surcharged clouds, or waterspout—call it what you will—that absolutely deluged the decks, the scuppers being utterly unable to carry off the water. So long as the pirates fought in a body, I had no fear, as, dark as it was, our men, who held together, knew where to strike and thrust, but when the torrent of rain descended in bucketfuls, the former broke away, and were pursued singly into various corners about the deck, all escape being cut off from the swamping of their boat. Still they were not vanquished and I ran aft to the binnacle, where a blue light was stowed away—one of several that we had got on deck to burn that night, in order to point out our whereabouts to the *Firebrand*. I fired it, and, rushing forward, cutlass-in-hand, we set on the gang of black desperadoes with such fury, that after killing two of them outright, and wounding and taking prisoners seven, we drove the rest overboard into the sea, where the small-armed men, who by this time had tackled to their muskets, made short work of them, guided as they were by the sparkling of the dark water, as they struck out and swam for their lives. The blue light was immediately answered by another from the corvette, which lay about a mile off; but before her boats, two of which were immediately armed and manned, could reach us, we had defeated our antagonists, and the rain had increased to such a degree that the heavy drops, as they fell with a strong rushing noise into the sea, flashed it up into one entire sheet of fire.

MICHAEL SCOTT, *Tom Cringle's Log*

- A. 1. Give a title to the paragraph.
2. Describe how the rain-storm affected the fight.
3. Make a list of the nautical words used here and give the meaning of each one.
4. Explain: cold shot, small-armed men, tackled to their muskets.
- B. Write a paragraph on one of the following subjects:
1. A sea voyage.
 2. An adventure in a boat.
 3. A Channel crossing.
 4. Rowing on a river.

C. By adding a prefix to each of the following make a word having the opposite meaning. Use each of the new words in a sentence.

Bolt, claim, courteous, known, liberal, mount, noble, perfect, rational, sense.

D. Turn the following passage into reported speech. Begin with the words 'The general thanked Redgauntlet and replied that...' and continue in the third person and the appropriate past tense:

'I thank you, sir', said the general; 'and I reply, that the answer to your question rests with yourself. Come, do not be fools, gentlemen; there was perhaps no great harm meant or intended by your gathering together in this obscure corner, for a bear-bait or a cock-fight, or whatever other amusement you may have intended, but it was a little imprudent, considering how you stand with the government, and it has occasioned some anxiety.'

9

Robbie Watson was driver of the Dumfries coach. One day he had changed horses, and was starting down a steep hill, with an acute turn at the foot, when he found his wheelers, two new

horses, utterly ignorant of backing. They got furious, and we outside got alarmed. Robbie made an attempt to pull up, and then with an odd smile took his whip, gathered up his reins, and lashed the entire four into a gallop. If we had not seen his face we should have thought him a maniac. He kept them well together, and shot down like an arrow, as far as we could see, to certain destruction. Right in front, at the turn, was a stout gate into a field, shut; he drove them straight at that, and through we went, the gate broken into shivers, and we finding ourselves safe, and the very horses enjoying the joke. I remember we emptied our pockets into Robbie's hat, which he had taken off to wipe his head. Now, in a few seconds, all this must have passed through his head—'that horse is not a wheeler, nor that one either; we'll come to mischief; there's the gate: yes, I'll do it.' And he did it; but then he had to do it with his might; he had to make it impossible for his four horses to do anything but toss the gate before them.

DR JOHN BROWN, *Essays*

- A.
 1. Give a title to the paragraph.
 2. Divide this story into three parts, giving reasons for the divisions.
 3. Explain carefully in fifty words what Robbie Watson did.
 4. Analyse into clauses¹ the sentence beginning 'I remember we emptied our pockets...'
 5. Explain: wheelers, backing, maniac, broken into shivers.
- B. Write a paragraph on one of the following subjects:
 1. A narrow escape.
 2. A street accident.
 3. An exciting moment on a bicycle.
 4. A train or car smash.
 5. An air-circus.

¹ In Clause Analysis you should state the kind of clause, and the word upon which each subordinate clause is dependent.

C. Write a sentence to show the meaning in the singular, and one to show the change in meaning in the plural of each of the following words (e.g. Colour: Blue is a colour; When war broke out he was called to the colours):

Manner, draught, air, organ, damage, wit, custom, work, spectacle, bearing.

D. Turn the following passage into reported speech. Begin with the words 'Mr Wickham continued that...' and write in the third person and the appropriate past tense:

'The late Mr Darcy', continued Mr Wickham, 'bequeathed me the next presentation of the best living in his gift. He was my godfather, and excessively attached to me. I cannot do justice to his kindness. He meant to provide for me amply, and thought he had done it; but when the living fell, it was given elsewhere.'

'Good heavens!' cried Elizabeth; 'but how could *that* be? How could his will be disregarded? Why did not you seek legal redress?'

10

PUNCTUATION II

The four chief punctuation stops have already been discussed. Other stops which should be known are:

THE QUESTION MARK

This is used after a word, phrase, or sentence in the form of a direct question.

Who? Where?

When will the news arrive?

but He asked when the news would arrive.

I wonder what he is doing.

THE EXCLAMATION MARK

This is used after exclamatory words, phrases, or sentences.

‘Traitors!’ he cried.

What a splendid achievement!

Give me a three hours’ march to dinner—and then to thinking!

THE DASH

This is frequently used to mark a parenthesis, or a sudden break in the construction of a sentence, or for effect.

Is the liking for outside ornaments—for pictures or statues—a moral quality?

Some of the crumbs of the scorched skin had come away with his fingers, and for the first time in his life he tasted—crackling!

He is—I hesitate to say it—a liar.

BRACKETS

These are often used when the words in brief parenthesis are defining or explaining.

I wrapped myself up in my Albanian capote (an immense cloak) and lay down on deck to await the worst.

The funnel (weighing perhaps fifty or sixty tons) fell down with a crash on the water.

APOSTROPHE

The apostrophe is used in the genitive case of nouns (not pronouns); and to mark the omission of a letter.

Singular: The boy’s cap. A lady’s purse.

Plural: The boys’ school. Ladies’ umbrellas.

The cat washed *its* face.

Now I think *it's* time to go. (*It's* is short for *it is*.)

Don't tell him what you've told me.

THE HYPHEN

This is used to unite parts of compound words. Mr G. V. Carey, in *Mind the Stop*, says, 'Pairs of words apt to be used in close association go through three stages of evolution. Starting as separate words, in the course of a growing attachment they become hyphenated, until eventually the hyphen drops out and the two words become one. Such words as "landlord", "play-mate", "boatman", "handkerchief", "waistcoat", with scores of others, have reached the final stage; whilst "wash-basin", 'wrist-watch', "tie-pin", "scrap-book", "india-rubber", etc. are still at the half-way stage.'

Notice the difference between a *walking stick*, a stick which walks, and a *walking-stick*, a stick used in walking.

QUOTATION MARKS

These should be used when the actual words of the speaker are given.

He said, 'I do not call this an answer to your letter, but such as it is I send it.'

'Really, Mr Collins,' cried Elizabeth with some warmth, 'you puzzle me exceedingly.'

'Well, friend,' says I, 'but how can you get any money as a waterman? Does anybody go by water these times?'

Remember also to place titles of books, poems, plays, etc., within quotation marks.

Few people consider 'Coriolanus' a greater play than 'Hamlet'.

I am reading 'Brazilian Adventure', by Peter Fleming.

The programme ended with Bach's famous 'Fantasia and Fugue in G minor'.

CAPITAL LETTERS

These are used:

1. In beginning sentences.
2. For the first word in inverted commas in Direct Speech.
He said, 'You must come early tomorrow.'
3. For Proper nouns and the adjectives made from them.
England, Milton; English, Miltonic.
4. For the initial letter of the more important words in a title.
The Merchant of Venice, A Survey of English Literature,
The Bishop of Bath and Wells, *Lectures on Heroes and Hero-worship*, Sir Walter Scott, His Majesty George VI.

Punctuate the following, using capital letters where necessary:

1. john ridd he said it is your deliberate desire to be brought before his majestys bench
2. shoot screamed denys shoot man
3. he said i am a nobleman godfrey by name and you
4. what do you mean by that said the caterpillar sternly explain yourself
5. addressing him as mr dick davids aunt told him not to be a fool
6. i cant explain myself im afraid sir said alice because im not myself you see
7. after homers iliad dr johnson confessed that the work of cervantes was the greatest in the world
8. ive had nothing yet alice replied in an offended tone so i cant take more
9. bless me what noise is that st nicholas forgive me i was but in jest she cried
10. faith said ford this air of bordeaux hath turned our turtle dove into a game cock a milder or more courteous youth never came out of hampshire

11

It was on a pleasant spring morning that, with my little curious friend beside me, I stood on the beach opposite the eastern promontory, that, with its stern granitic wall, bars access for ten days out of every fourteen to the wonders of the Doocot; and saw it stretching provokingly out into the green water. It was hard to be disappointed and the caves so near. The tide was a low neap, and if we wanted a passage dry-shod, it behoved us to wait for at least a week; but neither of us understood the philosophy of neap-tides at the period. I was quite sure I had got round at low water with my uncles not a great many days before, and we both inferred, that if we but succeeded in getting round now, it would be quite a pleasure to wait among the caves inside until such time as the fall of the tide should lay bare a passage for our return. A narrow and broken shelf runs along the promontory, on which, by the assistance of the naked toe and the toe-nail, it is just possible to creep. We succeeded in scrambling up to it; and then, crawling outwards on all fours,—the precipice, as we proceeded, beetling more and more formidable from above, and the water becoming greener and deeper below,—we reached the outer point of the promontory; and then doubling the cape on a still narrowing margin,—the water, by a reverse process, becoming shallower and less green as we advanced inwards,—we found the ledge terminating just where, after clearing the sea, it overhung the gravelly beach, at an elevation of nearly ten feet. Adown we both dropped, proud of our success; up splashed the rattling gravel as we fell; and for at least the whole coming week—though we were unaware of our good luck at the time—the marvels of the Doocot Cave might be regarded as solely and exclusively our own.

HUGH MILLER, *My Schools and Schoolmasters*

- A. 1. Draw a diagram of the scene described.
2. Give a title to the paragraph.
3. Pick out four phrases which add vividness to the story.
4. What do you notice about the order of the words at the beginning of the last sentence? What is the reason for that order?
5. Explain: promontory, access, low neap, inferred, precipice, beetling, formidable, terminating, elevation, exclusively.
- B. Write a paragraph on one of the following subjects:
1. Climbing a cliff.
 2. Exploring a cave.
 3. Exploring an island.
 4. An adventure in a boat.
 5. A discovery which you made yourself.
- C. Expand the following sentence by adding (i) an adverbial clause, (ii) an adjectival clause:
- The old man crossed the road.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

And he went down into that doleful gulf through winding paths among the rocks under caverns and arches and galleries and over heaps of fallen stone and he turned on the left hand and on the right hand and went up and down till his head was dizzy but all the while he held his clue for when he went in he had fastened it to a stone and left it to unroll out of his hand as he went on and it lasted him till he met the minotaur in a narrow chasm between black cliffs.

12

The *Pelican* sailed two feet to the *Cacafuego's* one. Drake filled his empty wine-skins with water and trailed them astern to stop his way. The chase supposed that she was followed by some heavy-loaded trader, and, wishing for company on a lonely

voyage, she slackened sail and waited for him to come up. At length the sun went down into the ocean, the rosy light faded from off the snows of the Andes; and when both ships had become invisible from the shore, the skins were hauled in, the night wind rose, and the water began to ripple under the *Pelican's* bows. The *Cacafuego* was swiftly overtaken, and when within a cable's length a voice hailed her to put her head into the wind. The Spanish commander, not understanding so strange an order, held on his course. A broadside brought down the main-yard, and a flight of arrows rattled on his deck. He was himself wounded. In a few minutes he was a prisoner, and *Our Lady of the Conception* and her precious freight were in the corsair's power. The wreck was cut away; the ship was cleared; a prize crew was put on board. Both vessels turned their heads to the sea. At daybreak no land was to be seen, and the examination of the prize began. The full value was never acknowledged.... A published schedule acknowledged to twenty tons of silver bullion, thirteen chests of silver coins, and a hundredweight of gold, but there were gold nuggets besides in indefinite quantity, and 'a great store' of pearls, emeralds, and diamonds. The Spanish Government proved a loss of a million and a half of ducats, excluding what belonged to private persons. The total capture was immeasurably greater.

J. A. FROUDE, *English Seamen of the Sixteenth Century*

- A. 1. Give a title to the paragraph.
2. Divide this story into three parts, giving reasons for your divisions.
3. What is the meaning of 'put her head into the wind'?
4. In what part of the world did this incident take place?
5. Make a list of the nautical words used here, and give the meaning of each word.
6. Explain: freight, corsair, schedule, acknowledged to, nuggets.

B. Write a paragraph on one of the following subjects:

1. *An attack by submarine.*
2. *An air battle over the English Channel.*
3. *An adventure with pirates.*
4. *Treasure trove.*

C. Write a word opposite in meaning to each of the following:

Opaque, generous, friend, dainty, liquid, captivity, soften, blame, temporary, brief.

D. Rewrite the following passage in a simple, modern style:

A worthy merchant is the heir of adventure, whose hopes hang much upon wind. Upon a wooden horse he rides through the world, and in a merry gale makes a path through the seas. He is a discoverer of countries and a finder out of commodities, resolute in his attempts and royal in his expenses. He is the life of traffic and the maintainer of trade, the sailor's master and the soldier's friend. By his sea-gain he makes his land-purchase, and by the knowledge of trade finds the key of his treasure. Out of his travels he makes his discourses, and from his eye-observations brings the models of architectures. He plants the earth with foreign fruits, and knows at home what is good abroad.

13

As we neared home, it gradually occurred to us that perhaps the greatest danger was yet to come: for the farmer must have missed his boat ere now, and would probably be lying in wait for us near the landing-place. There was no other spot admitting of debarkation on the home side; if we got out on the other, and made for the bridge, we should certainly be seen and cut off. Then it was that I blessed my stars that our elder brother was with us that day. He might be little good at pretending, but in grappling with the stern facts of life he had no equal. Enjoining silence, he waited till we were but a little way from the fated

landing-place, and then brought us in to the opposite bank. We scrambled out noiselessly, and—the gathering darkness favouring us—crouched behind a willow, while Edward pushed off the empty boat with his foot. The old *Argo*, borne down by the gentle current, slid and grazed along the rushy bank; and when she came opposite the suspected ambush, a stream of imprecation told us that our precaution had not been wasted. We wondered, as we listened, where Farmer Larkin, who was bucolically bred and reared, had acquired such range and wealth of vocabulary. Fully realizing at last that his boat was derelict, abandoned, at the mercy of wind and wave—as well as out of his reach—he strode away to the bridge, about a quarter of a mile further down; and as soon as we heard his boots clumping on the planks we nipped out, recovered the craft, pulled across, and made the faithful vessel fast to her proper moorings. Edward was anxious to wait and exchange courtesies and compliments with the disappointed farmer when he should confront us on the opposite bank, but wiser counsels prevailed.

KENNETH GRAHAME, *The Golden Age*

- A.
1. Give a title to the paragraph.
 2. Describe carefully in fifty words how the farmer was outwitted.
 3. What do you know about the Greek ship *Argo*?
 4. Express in your own words: admitting of debarkation, enjoining silence, a stream of imprecation, bucolically bred, wiser counsels prevailed.
 5. Explain: ambush, precaution, derelict, compliments.
 6. Analyse into clauses the first sentence.
- B. Write a paragraph on one of the following subjects:
1. Stealing apples.
 2. An adventurous cycle run.
 3. A holiday on 'The Broads'.
 4. A day's fishing.

C. Write sentences giving *three* different meanings for each of the following words:

Bark, bill, match, pound, last.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

What then must have been the emotions of the spaniards when after working their toilsome way into the upper air the cloudy tabernacle parted before their eyes and they beheld these fair scenes in all their pristine magnificence and beauty it was like the spectacle which greeted the eyes of moses from the summit of pishah and in the warm glow of their feelings they cried out it is the promised land.

14

Early in his woods experience, Dick became possessed with the desire to do everything for himself. As this was a laudable striving for self-sufficiency, I called a halt at about three o'clock one afternoon in order to give him plenty of time. At the end of three hours' flusteration, heat, worry, and good hard work, he had accomplished the following results: A tent, very saggy, very askew, covered a four-sided area—it was not a rectangle—of very bumpy ground. A hodge-podge bonfire, in the centre of which an inaccessible coffee-pot toppled menacingly, alternately threatened to ignite the entire surrounding forest or to go out altogether through lack of fuel. Personal belongings strewn the ground near the fire, and provisions cumbered the entrance to the tent. Dick was anxiously mixing batter for the cakes, attempting to stir a pot of rice often enough to prevent it from burning, and trying to rustle sufficient dry wood to keep the fire going. This diversity of interests certainly made him sit up and pay attention. At each instant he had to desert his flour-sack to

rescue the coffee-pot, or to shift the kettle, or to dab hastily at the rice, or to stamp out the small brush, or to pile on more dry twigs. His movements were not graceful. They raised a scurry of dry bark, ashes, wood dust, twigs, leaves, and pine needles, a certain proportion of which found their way into the coffee, the rice, and the sticky batter, while the smaller articles of personal belonging, hastily dumped from the duffel-bag, gradually disappeared from view in the manner of Pompeii and ancient Vesuvius. Dick burned his fingers and stumbled about and swore, and looked so comically-pathetically red-faced through the smoke that I, seated on the log, at the same time laughed and pitied. And in the end, when he needed a continuous steady fire to fry his cakes, he suddenly discovered that dry twigs do not make coals, and that his previous operations had used up all the fuel within easy circle of the camp.

STEWART E. WHITE, *The Forest*

- A.
1. Give a title to the paragraph.
 2. What word here is used chiefly by Americans? What should we say instead?
 3. Why was the coffee-pot inaccessible?
 4. Why should the writer at the same time laugh and pity?
 5. Where was Pompeii? How was it destroyed?
 6. Explain: laudable, flustration, askew, rectangle, menacingly, cumbered, diversity, scurry.
- B. Write a paragraph on one of the following subjects:
1. Pitching camp.
 2. My first night under canvas.
 3. My most enjoyable camping holiday.
 4. Camping under difficulties.
 5. A J.T.C. field-day.
 6. A picnic.

C. *Distinguish clearly between the meanings of the following verbs by using each in a sentence:*

Crash, clash, crack, clank, clap, bang, burst, blare, roar, resound.

D. Turn the following passage into reported speech. Begin with the words 'Mr Pickwick said that. . . ' and continue in the third person and the appropriate past tense:

'Then, I have been deceived, and deluded', said Mr Pickwick. 'I have been the victim of a conspiracy—a foul and base conspiracy. Send to the Angel, my dear ma'am, if you don't believe me. Send to the Angel for Mr Pickwick's man-servant, I implore you, ma'am.'

'He must be respectable—he keeps a man-servant', said Miss Tomkins to the writing and ciphering governess.

'It's my opinion, Miss Tomkins,' said the writing and ciphering governess, 'that his man-servant keeps him. I think he's a madman, Miss Tomkins, and the other's his keeper.'

'I think you are very right, Miss Gwynn', responded Miss Tomkins. 'Let two of the servants repair to the Angel, and let the others remain here, to protect us.'

15

Of all the things I learned at Blundell's, only two abode with me, and one of these was the knack of fishing, and the other the art of swimming. And indeed they have a very rude manner of teaching children to swim there; for the big boys take the little boys, and put them through a certain process, which they grimly call 'sheep-washing'. In the third meadow from the gate of the school, going up the river, there is a fine pool in the Lowman, where the Taunton brook comes in, and they call it 'Taunton pool'. The water runs down with a strong, sharp stickle, and then has a sudden elbow in it, where the small brook

trickles in; and on that side the bank is steep, four, or it may be five feet high, overhanging loamily; but on the other side it is flat, pebbly, and fit to land upon. Now the large boys take the small boys, crying for mercy, and thinking, mayhap, of their mothers; with hands laid well at the back of their necks, they bring them up to the crest of the banks upon the eastern side, and make them strip their clothes off. Then the little boys, falling on their naked knees, blubber upwards piteously; but the large boys know what is good for them, and will not be entreated. So they cast them down, one after another, into the splash of the water, and watch them go to the bottom first, and then come up and fight for it, with a blowing and a bubbling. It is a very fair sight to watch when you know there is little danger; because, although the pool is deep, the current is sure to wash a boy up on the stones, where the end of the depth is. As for me, they had no need to throw me more than once, because I jumped in of my own accord, thinking small things of the Lowman, after the violent Lynn. Nevertheless, I learned to swim there, as all the other boys did; for the greatest point in learning that is to find out that you must do it. I loved the water naturally, and could not long be out of it; but even the boys who hated it most, came to swim in some fashion or other, after they had been flung, for a year or two, into the Taunton pool.

R. D. BLACKMORE, *Lorna Doone*

- A.
1. Give a title to the paragraph.
 2. What is the key-sentence?
 3. What words or phrases used here would not be used to-day? What expressions would be used instead?
 4. What words describe most vividly the frightened state of the little boys before they are thrown into the water?
 5. What is the difference between the meaning of 'knack' and 'art'?

6. Explain: rude manner, overhanging loamily, a sudden elbow in it, a blowing and a bubbling, where the end of the depth is.
7. Analyse into clauses the sentence beginning 'It is a very fair sight to watch...'.
8. What have you learnt about the paragraph from these passages?

B. Write a paragraph describing one of the following:

1. My first swimming lesson.
2. A bathe in the sea.
3. My favourite bathing place.
4. An exciting swimming event in the school sports.

C. Distinguish clearly between the meanings of the following verbs by using each in a sentence:

Cry, sob, snivel, whimper, whine, moan, wail, scream, howl, yell.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

On and on beneath the dewy darkness they fled swiftly down the swirling stream underneath black walls and temples and the castles of the princes of the east past sluice mouths and fragrant gardens and groves of all strange fruits past marshes where fat kine lay sleeping and long beds of whispering reeds till they heard the merry music upon the bar as it tumbled in the moonlight all alone.

II. THE DESCRIPTIVE PARAGRAPH

16

ON WORDS

Before you can write well you must have something to say. Moreover, you cannot interest your reader unless you are yourself interested in what you have to say. It is easy to see through writing like this:

As the roseate skies of evening begin to fade gradually into the darkness of night, the varied flocks of birds know it is the time for them to seek repose, and they fly wearily to their little nests amid the verdant summer foliage.

When a writer really cares he writes:

I was out early in the morning: at first there was a vast fog; but, by the time I was seven or eight miles from home towards the coast, the sun broke out into a delicate warm day. We were then on a large heath or common, and I could discern, as the mist began to break away, great numbers of swallows clustering on the stunted shrubs and bushes, as if they had roosted there all night. As soon as the air became clear and pleasant they were all on the wing at once; and, by a placid and easy flight, proceeded on southward towards the sea: after this I did not see any more flocks, only now and then a straggler. (GILBERT WHITE.)

This is the first aim: write as though you meant something. Try to develop your powers of observation. Take a keener interest in things round about you. Pay closer attention to details of colour, sound, shape, movement: trees in blossom, freshly ploughed fields, running water, sunset on a westward-going bus, clouds, shadows, pavements wet with rain, the many

objects that we see each day. Then you will have something important to describe, or narrate, and—when thought is added to observation—to prove, or to argue. But it is not enough to have something to say, you must know how to say it.

The two important elements of style are choice of words, and the order of words. That is, you must choose the right word and put it in the right place in the sentence. You must not be satisfied with the first word that comes into your head, but try to choose the word which best describes your own personal reactions. You all see things differently, and it is because you see things differently that you can write interestingly, if you take the trouble to express yourself exactly. Be sincere: say what you feel, not what you think you ought to feel. It is conventional writing like this which is so dull:

It was a beautiful morning, and so I decided to go for a walk. The sun was shining brightly as I walked along the country lanes. The trees and hedgerows were beautifully green, and the air was pleasantly warm. Birds sang in the trees, and in the fields the cows looked happy and contented. Soon I saw a little brook sparkling in the bright sunshine. The scent of many flowers was wafted to me on a gentle breeze which had just sprung up. I noticed a small farm nestling in a hollow surrounded by green fields. Away in the distance lay the hills.

Read the following passage carefully, and notice the differences:

It was hot again at last as I climbed away from the valley and its gently sloping green and rosy squares and elmy hedges, up between high, loose banks of elder and brier. High as it was, the larch coppice on the left far up had a chiffchaff singing in it, like a clock rapidly ticking. A parallel, deep-worn, green track mounted the hill, close on my right, and there was a small square ruin covered with ivy above it among pine trees. It was not the last building. A hundred feet up, in a slight dip, I came

to a farm-house, Tilbury Farm. Both sides of the road are lined by mossy banks and ash and beech trees, and deep below, southward, on the right hand, I saw through the trees the gray mass of Cothelstone Manor-house beside its lake, and twelve miles off in the same direction the Wellington obelisk on the Black Down Hills. (EDWARD THOMAS.)

As Pater said, 'Say what you have to say in the simplest, the most direct and exact manner possible, with no surplusage.' When you try to do this there are several points of style you should remember. Always choose the concrete noun instead of the abstract. Contrast

For the charge, I value it not a rush. It is the liberties of the people of England that I stand for. For me to acknowledge a new court that I have never heard of before, I that am your King, that should be an example to all the people of England, to uphold justice and to maintain the laws—indeed I know not how to do it. (KING CHARLES I: Speech at his Trial.)

with

Concerning the accusation, I entertain grave doubts as to its legality. I am keenly sensible of the obligations associated with my regal responsibility. I am constitutionally incapable of acknowledging in any form or degree a judicatory of which I had not previously received notification; in my royal position my attitude should be exemplary to the whole population of this country, to give whole-hearted support to the judicature, and to continue the maintenance of legislation.

Pay particular attention to the verbs. They are the words that give strength to a sentence. Use the transitive verb in the active voice instead of the intransitive passive.

Flakes of foam *swept* past her sides; the water *struck* her with flashing blows; the land *glided* away, slowly fading; a few birds *screamed* on motionless wings over the swaying mastheads, but

soon the land *disappeared*, the birds *went* away; and to the west the pointed sail of an Arab dhow running for Bombay, *rose* triangular and upright above the sharp edge of the horizon, *lingered*, and *vanished* like an illusion. (JOSEPH CONRAD.)

Remember that your adjectives must be essential to the sense, and not mere decoration. Do not use worn-out words like 'nice' and 'awful'. Avoid the stock epithet—the adjective that has been associated so often with a particular noun that it has lost all vitality: witching hour, ill-gotten gains, yeoman service, gentle reader, burning topic, bated breath. Beware of all hackneyed phrases, e.g. 'last but not least', 'the inner man', 'a minus quantity', 'the order of the day', 'waxed fast and furious', 'leave severely alone', 'the irony of fate', 'the psychological moment'. To use them is a sign that you are writing carelessly and slackly.

Other faults of style will be dealt with later; at present it is enough to have a definite aim, which is to write simply, clearly, and vigorously.

17

It was beautifully clean inside, and as tidy as possible. There was a table, and a Dutch clock, and a chest of drawers, and on the chest of drawers there was a tea-tray with a painting on it of a lady with a parasol, taking a walk with a military-looking child who was trundling a hoop. The tray was kept from tumbling down by a Bible; and the tray, if it had tumbled down, would have smashed a quantity of cups and saucers and a teapot that were grouped around the book. On the walls there were some common coloured pictures, framed and glazed, of Scripture subjects; Abraham in red going to sacrifice Isaac in blue, and Daniel in yellow cast into a den of green lions, were the most prominent of these. Over the little mantel-shelf was a picture of the *Sarah Jane* lugger, built at Sunderland, with a real little wooden stern stuck on to it; a work of art, combining composition with carpentry, which I considered to be one of the

most enviable possessions that the world could afford. There were some hooks in the beams of the ceiling, the use of which I did not divine then; and some lockers and boxes and conveniences of that sort, which served for seats and eked out the chairs.

CHARLES DICKENS, *David Copperfield*

- A. 1. Give a title to the paragraph.
 2. What is the key-sentence?
 3. What words and phrases seem to you to give vividness to the description?
 4. Explain carefully what each of the following is: Dutch clock, parasol, pedlar, lugger, locker.
 5. Explain the meaning of: trundling, glazed, prominent, composition, divine, eked out.

B. Write a paragraph describing one of the following:

1. My bedroom.
2. A dining-hall.
3. A class-room.
4. My ideal room.

C. Use each of the following words suitably in a sentence, introducing the correct occupant (e.g. Cell: The convict was locked securely in the cell):

Wigwam, caravan, chalet, hovel, sty, barracks, kraal, igloo, stable, croft, gondola, dhow, junk, coracle, barge.

D. Write out the following passage, selecting from each bracket what you consider to be the best word. As far as you can, give reasons for your choice:¹

Underneath the crags, a few wild goats were { eating
 feeding; then
 browsing
 they { lifted
 raised their horns, and { bolted
 ran, and { leaped
 tossed { jumped on ledges,
 fled { bounded

¹ These reasons may be used as material for form discussion.

and { looked
gazed at me. Moreover, the { roar
stared { noise of the sea came up,
sound

and { travelled
went the length of the valley, and there it { sounded
traversed { echoed
lapped

on a { pile
heap of rocks, and { sighed
mound { moaned like a shell.
murmured

18

Then I made my way, by a stony road, towards the manor-house; and presently could see its gables at the end of a pleasant avenue of limes; but no track led thither. The gate was wired up, and the drive overgrown with grass. Soon, however, I found a farm-road which led up to the house from the village. On the left of the manor lay prosperous barns and byres, full of sleek pigs and busy crested fowls. The teams came clanking home across the water-meadows. The house itself became more and more beautiful as I approached. It was surrounded by a moat, and here, close at hand, stood an ancient chapel, in seemly repair. All round the house grew dense thickets of sprawling laurels, which rose in luxuriance from the edge of the water. Then I crossed a little bridge with a broken parapet; and in front of me stood the house itself. I have seldom seen a more perfectly proportioned or exquisitely coloured building. There were three gables in the front, the central one holding a beautiful oriel window, with a fine oak door below. The whole was built of a pale red brick, covered with a grey lichen that cast a shimmering light over the front. Tall chimneys of solid grace rose from a stone-shingled roof. The coigns, parapets and mullions were all of a delicately-tinted orange stone. To the right lay a big walled garden, full of flowers growing with careless richness,

the whole bounded by the moat, and looking out across the broad green water-meadows, beyond which the low hills rose softly in gentle curves and dingles.

A. C. BENSON, *The Thread of Gold*

- A.
 1. Give a title to the paragraph.
 2. Divide this description into two parts and justify your division.
 3. What indications are there of the age of the house?
 4. What signs are here of (a) prosperity, (b) neglect?
 5. Make a list of the architectural words used in this passage, and explain the meaning of each word.
 6. Explain: byres, water-meadows, seemly repair, grey lichen, dingles.
- B. Write a paragraph describing one of the following:
 1. A country-house.
 2. A castle.
 3. An abbey.
 4. A well-known building. (Let the rest of the form guess what it is from your description.)
- C. Write down ten compound nouns consisting of two nouns (e.g. arm-chair, waist-coat).
- D. Rewrite the following passage in straightforward prose, so as to bring out the meaning clearly:

In every village marked with little spire,
Embowered in trees, and hardly known to fame,
There dwells, in lowly shed, and mean attire,
A matron old, whom we schoolmistress name;
Who boasts unruly brats with birch to tame:
They grievous sore, in piteous durance pent,
Awed by the power of this relentless dame;
And oft-times, on vagaries idly bent,
For unkempt hair, or task unconned, are sorely shent.¹

SHENSTONE, *The Schoolmistress*

¹ shent = reproved.

19

The stream which flows and murmurs through the village of Ham rises in a field above Jonathan Furze's farm, where a spring breaks out of ground trodden by cattle. Starlings settle there to drink, and splash among the leaves and blue summer flowers of brook-lime. The runlet of bright water, a few inches wide, hurries down the sloping field to a sunken lane, passing a gate which overhangs a slough of hoofmarks, brown and stagnant except in the driest summer. Then the stream, scarcely floating the ducklings hatched by the once-wild duck nesting in Farmer Furze's pond behind the rectory, trickles under ferns and a stone 'ditched' wall. It passes a well, the overflow of which hastens secretly under the red road to join it. There the first trout lie and listen to the faint hollow drain-song. The trout are scarcely so big as a boy's finger; they guard the beauty of the water, for where the brown trout lie a stream truly is living. By its mosses and hart's tongue ferns the rill flows and murmurs, by violets pale and long-stemmed in the shade of the rookery elms, above which patches of sky gleam, and the high cirrus clouds drift in still June days.

HENRY WILLIAMSON, *The Labouring Life*

- A. 1. Show the connection of thought throughout this paragraph.
2. Show how the writer has used detail to gain his effect. What particular details attract you?
3. Explain: breaks out of ground, slough of hoofmarks, faint hollow drain-song.
4. What is each of the following: a stone 'ditched' wall, hart's tongue fern, cirrus clouds?
5. Analyse into clauses the first sentence.

B. Write a paragraph describing one of the following:

1. A trout stream.
2. A dirty canal.
3. A stretch of river you know well.

C. Expand the following sentence by adding (i) a noun in apposition to the subject, (ii) an adjectival clause to the object, (iii) an adverbial phrase to the predicate:

Hammond made a century.

D. Rewrite the following passage in a simple, modern style:

Ther was a woman that had a pic¹ in a cage, that spake and wolde tell talys that she saw do. And so it happed that her husbonde made kepe a gret ele in a litell ponde in his gardin, to that intent to yeue it sum of his frendes that wolde come to see hym; but the wyff, whanne her husbond was oute, saide to her maide, 'late us ete the gret ele, and y will saie to my husbond that the otour hathe eten hym'; and so it was done. And whan the good man was come, the pye began to tell hym how her maistresse had eten the ele. And he yode to the ponde, and fonde not the ele. And he asked his wiff wher the ele was become. And she wende to have excused her, but he saide her, 'excuse you not, for y wote well ye have eten yt, for the pye hathe told me'. And so ther was gret noyse betwene the man and hys wiff for etinge of the ele.

20 (a)

Some London houses have a melancholy little plot of ground behind them, usually fenced in by four high whitewashed walls, and frowned upon by stacks of chimneys: in which there withers on, from year to year, a crippled tree, that makes a show of putting forth a few leaves late in autumn when other trees shed theirs, and, drooping in the effort, lingers on, all crackled and

¹ pic = magpie.

smoke-dried, till the following season, when it repeats the same process, and perhaps if the weather be particularly genial, even tempts some rheumatic sparrow to chirrup in its branches. People sometimes call these dark yards 'gardens'; it is not supposed that they were ever planted, but rather that they are pieces of unreclaimed land, with the withered vegetation of the original brick-field. No man thinks of walking in this desolate place, or of turning it to any account. A few hampers, half-a-dozen broken bottles, and such-like rubbish, may be thrown there, when the tenant first moves in, but nothing more; and there they remain until he goes away again: the damp straw taking just as long to smoulder as it thinks proper: and mingling with the scanty box, and stunted everbrowns, and broken flower-pots, that are scattered mournfully about—a prey to 'blacks' and dirt.

CHARLES DICKENS, *Nicholas Nickleby*

- A. 1. Give a title to the paragraph.
2. Give one word which would sum up the scene described. Choose words and phrases which emphasise it.
3. What does the writer mean by 'blacks'?
4. Explain: melancholy, crackled, process, unreclaimed, desolate, tenant, smoulder, scanty box.
5. What is meant by 'everbrowns'?

20 (b)

Wild as that, the nighest woodland of a deserted home in England, but without its sweet sadness, is the sumptuous garden of Damascus. Forest trees, tall and stately enough, if you could see their lofty crests, yet lead a tussling life of it below, with their branches struggling against strong numbers of bushes and wilful shrubs. The shade upon the earth is black as night. High, high above your head, and on every side all down to the ground,

the thicket is hemmed in, and choked up by the interlacing boughs that droop with the weight of roses, and load the slow air with their damask breath. There are no other flowers. Here and there, there are patches of ground made clear from the cover, and these are either carelessly planted with some common and useful vegetable, or else are left free to the wayward ways of Nature, and bear rank weeds, moist-looking, and cool to your eyes, and freshening the sense with their earthly and bitter fragrance. There is a lane opened through the thicket, so broad in some places, that you can pass along side by side—in some, so narrow (the shrubs are for ever encroaching) that you ought, if you can, to go on the first, and hold back the bough of the rose tree. And through the sweet wilderness a loud rushing stream flows tumbling along, till it is halted at last in the lowest corner of the garden, and there tossed up in a fountain by the side of the simple alcove. That is all.

A. W. KINGLAKE, *Eothen*

- A.
1. Give a title to the paragraph as an alternative to 'The Garden of Damascus'.
 2. Choose words and phrases emphasising the wild luxuriance of the scene.
 3. What sentence gives you the most vivid picture? What appeal is made to the sense of smell?
 4. Explain: sumptuous, damask, encroaching, alcove.
 5. Which of these two descriptions do you find the more effective? Why?
- B. Write a paragraph describing one of the following:
1. Your garden in summer.
 2. A well-kept park.
 3. A recreation ground.
 4. An orchard in September.
 5. A cottage garden.

C. Write sentences using the following words followed by the appropriate prepositions (e.g. Menace: The bombing squadron was a constant menace *to* the enemy. Hanker: The stage-struck girl hankered *after* the applause of the crowd):

Libel, alternative, infatuated, different, insensible, unconscious, correspond, identify, prohibit, tamper, compare, instil, prejudice, enforce, perish.

D. Turn the following passage into direct speech. Begin with the words 'I promise solemnly...' and continue with the actual words used by the speaker:

He promised solemnly to his men that he would comply with their request, provided they would accompany him, and obey his command for three days longer, and, if during that time, land were not discovered, he would then abandon the enterprise, and direct his course towards Spain.

21

We returned again. The two children were peering into the thick corn also. We thought there was nothing more. George began to mow. As I walked round I caught sight of a rabbit skulking near the bottom corner of the patch. Its ears lay pressed against its back; I could see the palpitation of the heart under the brown fur, and I could see the shining dark eyes looking at me. I felt no pity for it, but still I could not actually hurt it. I beckoned to the father. He ran up, and aimed a blow with the rake. There was a sharp little cry which sent a hot pain through me as if I had been cut. But the rabbit ran out, and instantly I forgot the cry, and gave pursuit, fairly feeling my fingers stiffen to choke it. It was all lame. Leslie was upon it in a moment, and he almost pulled its head off in his excitement to kill it.

D. H. LAWRENCE, *The White Peacock*

- A. 1. What is the paragraph about?
2. Choose verbs which give strength to the writing.
3. What sentence suggests most vividly the excitement of the hunt?
4. Why did the writer's feeling of pity disappear?
5. Explain: peering, skulking, palpitation.
- B. Write a paragraph on one of the following subjects:
1. Any hunt you have seen or taken part in.
 2. Catching a stray animal.
 3. A runaway horse.

C. Write sentences containing the following words used with each of the prepositions given in brackets:

Proceed (with, from, against), agree (among, to, with), charge (of, by, with), strike (through, on, against), start (at, on, for).

D. Rewrite the following passage in a simple, modern style:

I pray you heartily that ye will vouchsafe to send me a Letter, as hastily as ye may, if writing be none disease to you, and that ye will vouchsafe to send me word how your sore do. If I might have had my will, I should have seen you ere this time; I would ye were at home, if it were your ease, and your sore might be as well looked to here as it is there ye be, now lever than a new Gown though it were of Scarlet. I pray you if your sore be whole, and so that ye may endure to ride, when my father come to London, that ye will ask leave and come home when the horse should be sent home again, for I hope ye shall be kept as tenderly here as ye be at London. I may none leisure have to do write half a quarter so much as I should say to you if I might speak with you. I thank you that ye would vouchsafe to remember my girdle, and that ye would write to me at the time, for I suppose that writing was none ease to you.

22

Notice a candle which has been burning a little while. Observe that a beautiful cup is formed just under the flame. As the air comes to the candle it moves upward by the force of the current which the heat of the candle produces, and it so cools all the sides of the wax, tallow, or fuel, as to keep the edge much cooler than the part within; the part within melts by the flame that runs down the wick as far as it can go before it is extinguished, but the part on the outside does not melt. If I made a current in one direction, my cup would be lop-sided, and the fluid would consequently run over,—for the same force of gravity which holds worlds together holds this fluid in a horizontal position, and if the cup be not horizontal, of course the fluid will run away in guttering. You see, therefore, that the cup is formed by this beautifully regular ascending current of air playing upon all sides, which keeps the exterior of the candle cool. No fuel would serve for a candle which has not the property of giving this cup, except such fuel as the Irish bogwood, where the material itself is like a sponge, and holds its own fuel. You readily see, therefore, that you would have a bad result if you were to burn those beautiful candles which are irregular, intermittent in their shape, and cannot therefore have that nicely formed edge to the cup which is the great beauty in a candle. I hope you will now see that the perfection of a process—that is, its utility—is the better point of beauty about it. It is not the best looking thing, but the best acting thing, which is the most advantageous to us.

MICHAEL FARADAY, *The Chemical History of a Candle*

- A. 1. Give a title to the paragraph.
2. What is the key-sentence?
3. Why is a good-looking candle a bad burning one?
4. How does the force of gravity affect the burning of a candle?
5. Explain: guttering, intermittent, utility.

B. Write a paragraph describing one of the following:

1. A penny (from memory).
2. A sundial.
3. A pulley, and how it works.
4. An electric-bell, and how it works.
5. A coffee-percolator, and how it works.
6. An experiment in chemistry or physics.

C. Write down ten compound words consisting of an adjective and a noun (e.g. white-wash).

D. Turn the following passage into reported speech. Begin with the words 'Pitt said that...' and continue in the third person and the appropriate past tense:

Sir, the atrocious crime of being a young man, which the honourable gentleman has with such spirit and decency charged upon me, I shall neither attempt to palliate nor deny, but content myself with wishing that I may be one of those whose follies may cease with their youth, and not of that number who are ignorant in spite of experience. Whether youth can be imputed to any man as a reproach, I will not, sir, assume the province of determining; but surely age may become justly contemptible, if the opportunities which it brings have passed away without improvement, and vice appears to prevail when the passions have subsided.

23

The day was hot and sunny, the town in the zenith of its dulness, and with the exception of these few idlers not a living creature was to be seen. Suddenly the loud notes of a key-bugle broke the monotonous stillness of the street; in came the coach, rattling over the uneven paving with a noise startling enough to stop even the large-faced clock itself. Down got the outsides, up went the windows in all directions, out came the waiters, up

started the ostlers and the loungers and the post-boys, and the ragged boys, as if they were electrified—unstrapping, and unchaining, and unbuckling, and dragging willing horses out, and forcing reluctant horses in, and making a most exhilarating bustle. ‘Lady inside here!’ said the guard. ‘Please to alight, ma’am,’ said the waiter. ‘Private sitting-room?’ interrogated the lady. ‘Certainly, ma’am,’ responded the chambermaid. ‘Nothing but these ’ere trunks, ma’am?’ inquired the guard. ‘Nothing more,’ replied the lady. Up got the outsides again, and the guard, and the coachman; off came the cloths with a jerk, ‘All right,’ was the cry; and away they went. The loungers lingered a minute or two in the road, watching the coach until it turned the corner, and then loitered away one by one. The street was clear again, and the town, by contrast, quieter than ever.

CHARLES DICKENS, *Sketches by Boz*

- A.
1. Give a title to the paragraph.
 2. What is the key-sentence?
 3. How is the effect of bustling activity achieved in the third sentence?
 4. What is the effect of the direct speech? How does the writer avoid using the word ‘said’ too often?
 5. Find an exaggeration here. What is its purpose?
 6. Explain: zenith of its dulness, key-bugle, monotonous, electrified, exhilarating bustle, loitered.
- B. Write a paragraph on one of the following subjects:
1. The departure of a long-distance train. (Stress the noise and bustle of the scene.)
 2. The arrival of an express. (Bring out the feeling of expectancy, and then the sudden activity as the train arrives.)
 3. Changing trains at a busy railway junction.
 4. Crossing the Channel.

C. Express in one word the meaning of each of the following groups (e.g. make right, rectify):

Make peaceful, make fuller, make clear, make solid, make simple, make into a person, make liquid, make into stone, make into a god, make larger.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

The spaniards while thus employed were surrounded by many of the natives who gazed in silent admiration upon actions which they could not comprehend the dress of the spaniards the whiteness of their skins their beards their arms appeared strange and surprising the vast machines in which they had traversed the ocean that seemed to move upon the waters with wings and uttered a dreadful sound resembling thunder accompanied with lightning and smoke struck them with such terror that they began to respect their new guests as a superior order of beings and concluded that they were children of the sun who had descended to visit the earth.

24

But at the next stopping places other passengers climbed into the carriage; and five complete strangers soon shared the grained wooden box in which we were enclosed. There was a lady in black, with her hair smoothed up under her bonnet, and a long pale nose; and up against her sat her little boy, a fine, fair, staring child of about five years of age. A black-clothed, fat little man with a rusty leather bag, over the lock of which he kept clasped his finger and thumb, quietly seated himself. He cast but one dark glance about him and immediately shut his eyes. In a corner was an older man with a beard under his chin, gaiters, and a hard, wide-brimmed hat. Besides these, there was a fat countrywoman on the same side as Pollie and I, whom I

could hear breathing and could not see, and a dried-up, bird-eyed woman opposite in a check shawl, with heavy metal earrings dangling at her ears. She sat staring blankly and bleakly at things close as if they were at a distance.

WALTER DE LA MARE, *The Memoirs of a Midget*

- A. 1. Give a title to the paragraph.
2. How are the people described here made to seem real?
3. Which description do you consider to be the best, and why?
4. Explain: grained wooden box, rusty leather bag, one dark glance, staring blankly and bleakly.
5. What do you learn about each of the 'strangers' from the following: 'staring'; 'he kept clasped his finger and thumb'; 'I could hear breathing'; 'staring at things close as if they were at a distance'?

- B. Write a paragraph on one of the following subjects:

1. Travelling companions. (Try to make each person distinct and different.)
2. Inside a 'bus or a tram.
3. My next-door neighbours.

- C. Choose one adjective to describe each of the following:

Crooner, cuckoo, bookmaker, toad, tortoise, detective, soap-bubble, puppy-dog, snow-flake, mushroom, coconut, raspberry jelly, moth, steam-roller, mouse.

- D. Turn the following extract into reported speech. Begin with the words 'Acres said that...' and continue in the third person and the appropriate past tense:

Acres. Ay, we fight to prevent any misunderstanding.

Sir Lucius. Now, I'll leave you to fix your own time. Take my advice, and you'll decide it this evening if you can; then let the worst come of it, 'twill be off your mind to-morrow

Acres. Very true.

Sir Lucius. So I shall see nothing more of you, unless it be by letter, till the evening. I would do myself the honour to carry your message; but, to tell you a secret, I believe I shall have just such another affair on my own hands. There is a gay captain here, who put a jest on me lately, at the expense of my country, and I only want to fall in with the gentleman, to call him out.

25

All the furious energy was still there. It was commerce turned into pandemonium. A dionysiac frenzy possessed nearly everybody who had anything to sell. There were rows and rows of men selling overcoats, and no sooner had I set my eyes on the first of them than I thanked Heaven I was wearing an overcoat. If I had not been, they would have pounced upon me at once and hustled me into one of their 'smart raglan overcoats I tell you people at Eighteen Shillings, I tell you Eighteen, all right then, Seventeen Shillings, for the last time this overcoat at *Sixteen Shillings!*' A youth in front of me was jammed into one and compelled to buy it, and later I saw him wandering about in it, still with a dazed expression on his face. One little man, all nose and bowler hat, was savagely cutting trousers to pieces with a carving knife. I do not know why he did it, but nobody seemed surprised. Men selling large pink vases would hit them with a hammer. A fellow with razor strops to sell looked like a homicidal maniac. The sweat was streaming down his face, and one hand was bandaged and bloody. 'I'll now first take the edge off this razor,' he bellowed, and then, in a fury, he picked up the razor, and attacked a block of wood with it. Later, when I passed, he was yelling, 'As the basis of this strop, people, you've got Carbonorum, the hardest substance known. Cuts glass, glass!' And the next moment there were showers of cut glass falling around him, through which you saw his eyes gleaming wildly.

J. B. PRIESTLEY, *Petticoat Lane*

- A. 1. Give a title to the paragraph.
2. What is the key-sentence?
3. Make a list of the verbs that give force to this description.
4. Explain: pandemonium, dionysiac, jammed, homicidal maniac, basis.
5. Distinguish between: madness, frenzy, mania, ecstasy.
6. Enumerate briefly the methods used by the street vendors. What is common to their 'performances'? (See the second sentence.)

B. Write a paragraph on one of the following subjects:

1. An auction sale.
2. A church bazaar.
3. A jumble sale.
4. A cheap-jack.
5. A street orator.

(Make your description as lively and vigorous as possible.)

C. Distinguish between the meanings of the words in each of the following groups:

1. Leave, permission, consent.
2. Doubtful, uncertain, ambiguous.
3. Temporal, temporary, contemporary.
4. Reproach, censure, condemn.
5. Expand, amplify, develop.

D. Write out the following passage, selecting from each bracket what you consider to be the best word. As far as you can, give reasons for your choice:

What else there is of {light
illumination is from torches, or silver
luminosity

lamps, burning { constantly
 { ceaselessly in the { niches
 { incessantly { hollows of the chapels; the
 { recesses

roof { adorned
 { covered with gold, and the { bright
 { sheeted { shining walls covered with
 { polished

alabaster, { return
 { reflect, at every curve and { nook
 { give back { corner, some feeble
 { angle

{ glow
 { light to the flames; and the { haloes
 { gleaming { glories round the heads
 { splendours

of the { carved
 { moulded saints flash out upon us as we pass them,
 { sculptured

and sink again into the { gloom
 { shadow.
 { darkness

26

This morning I was watching the behaviour of a party of fowls, who were sitting together on a dusty ledge above the road, sheltering from the wind. I do not know whether they meant to be as humorous as they were, but I can hardly think they were not amused at each other. They stood and lay very close together, with fierce glances, and quick, jerky motions of the head. Now and then one, tired of inaction, raised a deliberate claw, bowed its head, scratched with incredible rapidity, shook its tumbled feathers, and looked round with angry self-consciousness, as though to say: 'I will ask any one to think me absurd at his peril.' Now and then one of them kicked diligently at the soil, and then, turning round, scrutinized the place intently, and

picked delicately at some minute object. One examined the neck of her neighbour with a fixed stare, and then pecked the spot sharply. One settled down on the dust, and gave a few vigorous strokes with her legs to make herself more comfortable. Occasionally they all crooned and wailed together, and at the passing of a cart all stood up defiantly, as if intending to hold their fort at all hazards. Presently a woman came out of a house-door opposite, at which the whole party ran furiously and breathlessly across the road, as if their lives depended upon arriving in time. There was not a gesture or a motion that was not admirably conceived, intensely dramatic.

A. C. BENSON, *The Farm-Yard*

- A.
1. Give a title to the paragraph.
 2. Choose three adjectives to describe the hens.
 3. What part of the description strikes you as most true to your own observation?
 4. What gesture of the hens do you consider the most 'intensely dramatic'?
 5. Explain: deliberate claw, incredible rapidity, angry self-consciousness, diligently, scrutinized, minute object, gesture, admirably conceived.

- B. Write a paragraph on one of the following subjects:

1. Ducks.
2. A pig-sty and its occupants.
3. Bringing home the cows.
4. Feeding the calves.

- C. Make sentences that show the difference in meaning between the words in each pair:

Continuous, continual; masterful, masterly; notable, notorious; sensible, sensitive; agile, active; tiring, tedious; imminent, eminent; facility, felicity; conscience, conscious; momentary, momentous.

D. Rewrite the following passage in straightforward prose, so as to bring out the meaning clearly:

Near yonder thorn that lifts its head on high,
Where once the signpost caught the passing eye,
Low lies that house where nut-brown draughts inspired,
Where grey-beard mirth and smiling toil retired;
Where village statesmen talked with looks profound,
And news much older than their ale went round.
Imagination fondly stoops to trace
The parlour splendours of that festive place;
The whitewashed wall, the nicely sanded floor,
The varnished clock that ticked behind the door;
The chest, contrived a double debt to pay,
A bed by night, a chest of drawers by day.

GOLDSMITH, *The Deserted Village*

1. What is the meaning of 'grey-beard mirth' and 'smiling toil'?
2. Explain in some detail the line:
'Imagination fondly stoops to trace.'
3. Explain the point in line 6.

27 (a)

The sun was setting behind me as I came over the hill, my body itching and clammy from the sweat of the long day's walking. I was looking for a place to sleep, and from the crest of the hill I could see the village lying below me, half in and half out of the slanting sunlight, a drift of stone cottages fringing a thin trout stream, and a squat-towered church with a still weather-cock catching the full gold of the evening light. Beyond it the hills continued again, folding and unfolding into the northern distance, yellow with corn, drab-green with sun-scorched pasture, and behind the church, high up, a binder was still

working in a square of wheat, its white sails flickering like a child's windmill and the machine prattling like an old loom, the sound flat and wooden in the still air.

H. E. BATES, *The House with the Apricot*

- A. 1. Draw the view as seen by the writer approaching the village.
2. Choose three descriptive phrases which impress you, and say why they are effective.
3. What six words do you consider most striking in this description?

27 (b)

It stood on a rising green hill, with woods behind it, in which were rooks' nests, where the birds at morning and returning home at evening made a great cawing. At the foot of the hill was a river, with a steep ancient bridge crossing it; and beyond that a large pleasant green flat, where the village of Castlewood stood, and stands, with the church in the midst, the parsonage hard by it, the inn with the blacksmith's forge beside it, and the sign of the 'Three Castles' on the elm. The London road stretched away towards the rising sun; and to the west were swelling hills and peaks, behind which many a time Harry Esmond saw the same sun setting that he now looks on thousands of miles away across the great ocean—in a new Castlewood, by another stream, that bears, like the new country of wandering Aeneas, the fond names of the land of his youth.

W. M. THACKERAY, *Henry Esmond*

- A. 1. Which of the two scenes as described here would be the easier to paint? Why?
2. What are the chief differences between the two descriptions?
3. Which of these two descriptions do you prefer? Give your reasons.

B. Write a paragraph on one of the following subjects:

1. The sleepiest village I have ever seen.
2. A busy town.
3. Approaching a large manufacturing town by car or rail.
4. Any view that you remember with pleasure.

(Make use of careful descriptive detail.)

C. Make sentences that show the difference in meaning between the words of each pair:

Loom, loam; steep (adj.), steep (verb); practice, practise; principal, principle; stationary, stationery; credible, credulous; urban, urbane; censor, censer; recourse, resource; guerilla, gorilla.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

Parson adams came to the house of parson trulliber whom he found stript into his waistcoat with an apron on and a pail in his hand just come from serving his hogs for mr trulliber was a parson on sundays but all the other six might more properly be called a farmer he occupied a small piece of land of his own besides which he rented a considerable deal more his wife milked his cows managed his dairy and followed the markets with butter and eggs the hogs fell chiefly to his care which he carefully waited on at home and attended to fairs on which occasion he was liable to many jokes his own size being with much ale rendered little inferior to that of the beasts he sold.

It was market-morning. The ground was covered, nearly ankle-deep, with filth and mire; and a thick steam, perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-pots, hung heavily

above. All the pens in the centre of the large area, and as many temporary ones as could be crowded into the vacant space, were filled with sheep; tied up to posts by the gutter side were long lines of beasts and oxen, three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a dense mass: the whistling of drovers, the barking of dogs, the bellowing and plunging of oxen, the bleating of sheep, the grunting and squeaking of pigs; the cries of hawkers, the shouts, oaths, and quarrelling on all sides; the ringing of bells and roar of voices, that issued from every public-house; the crowding, pushing, driving, beating, whooping, and yelling; the hideous and discordant din that resounded from every corner of the market; and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng—rendered it a stunning and bewildering scene, which quite confounded the senses.

CHARLES DICKENS, *Oliver Twist*

- A.
1. What is the paragraph about?
 2. What is the key-sentence?
 3. What kind of word is used most effectively in this passage?
 4. What effect is the writer trying to achieve? Is he successful?
 5. Sentences in which the main thought is reserved until near the end are called *periodic*, those in which the main thought is announced immediately are called *loose*. Which of these is the last sentence here? Can you suggest the use of this kind of sentence?
 6. What have you learnt from these passages that will help you in your own descriptive composition?
- B. Write a paragraph describing one of the following:
1. A dog show.
 2. A race meeting.

3. The arrival of a circus.
4. A cup-tie crowd.
5. Anywhere at any time.

(Put plenty of action into your description. Pay particular attention to your verbs.)

C. Write down words which suggest the sound associated with each of the following (e.g. the rattle of carts):

the — of thunder, the — of cymbals, the — of doves,
the — of frogs, the — of sparrows, the — of hounds,
the — of drums, the — of musketry, the — of bells,
the — of oxen, the — of rooks, the — of trumpets,
the — of harness, the — of steel, the — of the wind.

D. Turn the following passage into direct speech. Begin with the words 'William Cobbett says, "History is..."':

In the preface to his *History of the Regency and Reign of George the Fourth*, William Cobbett said that history, like all other writing, was valuable in the proportion in which it was calculated to produce good effects; in proportion as it was calculated to stimulate men to useful exertion, or to make them shun that which was mischievous; in proportion as it was calculated to have a practical effect in the affairs and on the condition of men. To have these effects it must come not only before the nation had forgotten the transactions and characters to which it related, but before it had ceased to feel the effects of those transactions. Ancient history might, with a few learned and deep-thinking persons, be of real use; but to the mass of mankind it could be but little other than romance.

29

A space perhaps of thirty square miles to the north is covered over with furnaces, rolling-mills, steam-engines, and sooty men. A dense cloud of pestilential smoke hangs over it, blackening even the grain that grows upon it; and at night the whole region burns like a volcano spitting fire from a thousand tubes of brick. But oh! the wretched hundred and fifty thousand mortals that grind out their destiny there! In the coal-mines they were literally naked, many of them, all but trousers; black as ravens; plashing about. In the iron-mills it was little better: blast-furnaces were roaring like the voice of many whirlwinds all around; the fiery metal was hissing through its moulds, or sparkling and spitting under hammers of a monstrous size, which fell like as many little earthquakes. Here they were wheeling charred coals, breaking their ironstone, and tumbling all into their fiery pit; there they were turning and boring cannon with a hideous shrieking noise such as the earth could hardly parallel; and through the whole, half-naked demons pouring with sweat and besmeared with soot were hurrying to and fro in their red night-caps and sheet-iron breeches, rolling or hammering or squeezing their glowing metal as if it had been wax or dough. Yet on the whole I am told that they are very happy; they make forty shillings or more per week, and few of them will work on Mondays.

THOMAS CARLYLE, *Letters*

- A. 1. Give a title to the paragraph.
2. What noises are mentioned in the description of the iron-mills?
3. What comparisons are made in this passage?
4. Why is the smoke called 'pestilential'?
5. What descriptive phrase do you consider to be most effective? Why?

6. What do you think is the author's opinion of the industrial conditions of his day?

B. Write a paragraph describing one of the following:

1. A blacksmith's forge.
2. A garage repair-shop.
3. A visit to an iron-foundry.
4. A visit to a coal-mine.
5. A visit to a large industrial town. (This may be done in the form of a letter to a friend living abroad.)

C. Think of the right word to express:

1. The sound of the wind in leafy poplar trees.
2. The sound of an aeroplane flying high.
3. The sound of wireless atmospherics.
4. The sound of waves on a rocky shore.
5. The sound of a fanfare of trumpets.

D. Rewrite the following passage in a simple, modern style:

And because the breath of flowers is far sweeter in the air (where it comes and goes, like the warbling of music) than in the hand, therefore nothing is more fit for that delight than to know what be the flowers, and plants, that do best perfume the air. Roses, damask and red, are fast flowers of their smells; so that you may walk by a whole row of them and find nothing of their sweetness; yea, though it be in a morning's dew.

III. THE LONGER DESCRIPTIVE PARAGRAPH

30 (a)

Last Saturday afternoon I visited Madame Tussaud—and hardly recognized her. My recollections of the old place are of a dingy building, a place with a mournful railway waiting-room atmosphere and not many patrons. The new building is very gay, and, what is more astonishing, it is well patronized. There was a crowd of us last Saturday afternoon, and I for one could only catch a glimpse of the heads of the present Royal Family, so dense was the loyal throng in front of this group. When I first entered the Grand Hall, I saw there, all round the room—two sets of people staring at one another. The only difference was that the set lower down, with their backs towards me, made little movements, turned their heads and nudged one another, whereas the other set kept perfectly still. This first crazy glimpse was easily the best thing the exhibition had to offer me. For when I say that I hardly recognized Madame and that she is now quite gay, I refer only to the actual building and its decorations (though I might also include the five girls in black-and-white who form a rather desperate little orchestra), and not to the exhibits. These are just the same, except that perhaps the new bright building makes them look all the more curious.

J. B. PRIESTLEY, *At Madame Tussaud's*

- A. 1. Suggest an alternative title.
2. What proved the most arresting sight to the writer?
3. What was the greatest attraction to the crowd?
4. What contrast is made throughout the paragraph?
5. What single word is most effective in describing the orchestra?

30 (b)

One of the best ways of understanding Norwich is to go into the tiny museum in Bridewell. This, after the Deutsche Museum in Munich, is one of the most intriguing I have ever visited. It shows you all the local hand-made industries of Norwich and the surrounding country-side. Here you see the full equipment of the Brandon flint-knappers. There is the block of oak, the five or six different kinds of hammers, and the flints themselves. There is still one family that keeps up the trade, with just the same instruments as in the old days. They do not even instal a pump to draw away the water under which, as always, the best flints are to be found. Here too you can see an example of thatching done by the Farman Brothers at Salhouse; and the old Smut Tiles; and a section of a house which is built of small oval stones picked up from the beach and interspersed with brick-work; and the old square flintwork put together so tightly that you cannot slip a knife blade between; and a model of the fast disappearing Norfolk wherry with its black sails; and the black-sailed Norfolk keel; and hand-made brushes; and hand-woven silk scarves, of which Sir Arthur Michael Samuel is such a keen collector; and the silver medal presented to seven-year-old Maria Colby, who wore a shawl before the Queen of England in 1793.

CHARLES GRAVES, *Panorama*

- A. 1. What is the value of a museum?
2. What do you learn about Norwich from this passage?
3. What makes the writer say that this museum was 'one of the most intriguing' that he had ever visited?
4. What kind of sentence is the last one? Can you justify its length?
5. Which do you prefer, this description of a museum or Priestley's description of Madame Tussaud's? Give your reasons.

B. Write a paragraph on one of the following subjects:

1. A visit to a museum.
2. A visit to an exhibition.
3. A visit to an art gallery.
4. A visit to a large library.
5. A visit to a flower show.

C. Write sentences containing the following words using the correct prepositions with each:

Abide, detract, exempt, deduce, dilate, desist, resolve, dispense, initiate, attend.

D. Write out the following passage, selecting from each bracket what you consider to be the best word. As far as you can, give reasons for your choice:

The wind {disordered
shook the trees. The golden {specks
huddled spots of autumn
touches

in the birches {tossed
waved shiveringly. Overhead the sky was
trembled

full of strings and shreds of {mist
cloud, flying, {vanishing
vapour disappearing,
evaporating

reappearing, and {turning
twisting about an axis like tumblers, as the
tumbling

wind {chased
hounded them through heaven.
pursued

31

He was about the middle height, but the thinness of his body, and the length of his legs, gave him the appearance of being much taller. The green coat had been a smart dress garment in the days of swallow-tails, but had evidently in those times adorned a much shorter man than the stranger, for the soiled and faded sleeves scarcely reached to his wrists. It was buttoned closely up to his chin, at the imminent hazard of splitting the back; and an old stock, without a vestige of shirt collar, ornamented his neck. His scanty black trousers displayed here and there those shiny patches which bespeak long service, and were strapped very tightly over a pair of patched and mended shoes, as if to conceal the dirty white stockings, which were nevertheless distinctly visible. His long black hair escaped in negligent waves from beneath each side of his old pinched-up hat; and glimpses of his bare wrists might be observed between the tops of his gloves, and the cuffs of his coat sleeves. His face was thin and haggard; but an indescribable air of jaunty impudence and perfect self-possession pervaded the whole man.

CHARLES DICKENS, *Pickwick Papers*

- A.
1. What order can you find in this description?
 2. Write down three adjectives which would best describe the stranger.
 3. Make a list of words and phrases that indicate the shabbiness of his dress.
 4. What particular details in this character sketch attract you?
- B. Write a paragraph describing one of the following:
1. A tramp wearing clothes much too big for him.
 2. An old fisherman.

3. A circus clown.
4. A gipsy.
5. My small brother.

C. Make sentences that show the difference in meaning between the words of each pair:

Spectre, sceptre; allusion, illusion; antidote, anecdote; servitude, service; populous, popular; imaginary, imaginative; incredible, incredulous; illegible, ineligible; official, officious; virtual, virtuous.

D. Rewrite the following passage in a simple, modern style:
Please it you to weet that I send you by Barker, the bearer hereof, three treacle pots of Geane (*Genoa*), as my Apothecary sweareth unto me, and moreover that they were never undone since they came from Geane, whereof ye shall take as many as pleaseth you, nevertheless my Brother John sent to me for two, thereof I must beseech you that he may have at the least one; there is one pot that is marked under the bottom two times, with these letters M.P., which pot I have best trust unto, and next him the wry pot, and I mistrust most the pot that hath a krott above on the top, lest that he hath been undone; and also the other two pots be printed with the Merchant's mark two times over the covering, and that other pot is but once marked with one print, notwithstanding I had like oath and promise for one as well as for all.

32

The staple of their business was, however, the letting of bicycles on hire. It was a singular trade, obeying no known commercial or economic principles—indeed, no principles. There was a stock of ladies' and gentlemen's bicycles in a state of disrepair that passes description, the hiring stock, and these were let to un-exacting and reckless people, inexperienced in the things of this world, at a nominal rate of one shilling for the first hour and sixpence

per hour afterwards. But really there were no fixed prices, and insistent boys could get bicycles and the thrill of danger for an hour for so low a sum as threepence, provided they would convince Grubb that that was all they had. The saddle and handle-bar were then sketchily adjusted by Grubb, a deposit exacted, except in the case of familiar boys, the machine lubricated, and the adventurer started upon his career. Usually he or she came back, but at times, when the accident was serious, Bert or Grubb had to go out and fetch the machine home. Hire was always charged up to the hour of return to the shop and deducted from the deposit. It was rare that a bicycle started out from their hands in a state of pedantic efficiency. Romantic possibilities of accident lurked in the worn thread of the screw that adjusted the saddle, in the precarious pedals, in the loose-knit chain, in the handle-bars, above all in the brakes and tyres. Tappings and clankings and strangerhythmic creakings awoke as the intrepid hirer pedalled out into the country. Then perhaps the bell would jam or a brake fail to act on a hill; or the seat pillar would get loose, and the saddle drop three or four inches with a disconcerting bump; or the loose and rattling chain would jump the cogs of the chain-wheel as the machine ran down hill, and so bring the mechanism to an abrupt and disastrous stop without at the same time arresting the forward momentum of the rider; or a tyre would bang, or sigh quietly, and give up the struggle and scrabble in the dust.

H. G. WELLS, *The War in the Air*

- A. 1. Give a title to this paragraph.
2. What is the key-sentence?
3. What is implied in the sentence 'When the accident was serious, Bert or Grubb had to go out and fetch the machine home'?
4. Give examples of long words used with humorous effect.
5. What sentence or phrase appeals to you most? Why?

B. Write a paragraph on one of the following subjects:

1. Boats for hire.
2. Horses for hire.
3. Roller-skating at the rink.
4. On the Dodge-'ems.
5. An adventure with 'an old crock'.

C. Explain the force of the prefix in each of the following words:

Bi-cycle, co-operate, anti-dote, circum-navigate, counter-act, ig-noble, semi-tone, trans-plant, pre-war, auto-matic.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

Mrs bennet rang the bell and miss elizabeth was summoned to the library come here child cried her father as she appeared i have sent for you on an affair of importance i understand that mr collins has made you an offer of marriage is it true elizabeth replied that it was very well and this offer of marriage you have refused i have sir very well we now come to the point your mother insists upon your accepting it is it not so mrs bennet yes or i will never see her again an unhappy alternative is before you elizabeth from this day you must be a stranger to one of your parents your mother will never see you again if you do not marry mr collins and i will never see you again if you do

33

It is at the age of eighty that I picture him, without the vestige of a stoop, rather above middle height, of very well-proportioned figure, whose flatness of back and easy movements were the admiration of all who saw them. His iron-grey eyes had lost none of their colour, they were set-in deep, so that their upper lids were invisible, and had a peculiar questioning directness,

apt to change suddenly into twinkles. His head was of fine shape—one did not suspect that it required a specially made hat, being a size larger than almost any other head; it was framed in very silky silvery hair, brushed in an arch across his forehead, and falling in becoming curves over the tips of his ears; and he wore always a full white beard and moustaches, which concealed a jaw and chin of great determination cleft by a dimple. His nose had been broken in his early boyhood; it was the nose of a thinker, broad and of noticeable shape. The colour of his cheeks was a fine dry brown; his brow very capacious, both wide and high, and endowed with a singular serenity. But it was the balance and poise of his head which commanded so much attention. In a theatre, church, concert-hall, there was never any head so fine as his, for the silvery hair and beard lent to its massiveness a curious grace and delicacy.

JOHN GALSWORTHY, *A Portrait*

- A.
 1. What order do you find in this description?
 2. How does this portrait differ from that by Dickens on p. 67?
 3. What sentence gives you the most vivid mental picture of the man?
 4. Point out the use of a striking contrast in the description of his head.
 5. Give a word similar in meaning (as used in the passage) to each of these: vestige, stoop, arch, curves, cleft, capacious, serenity, massiveness.
- B. Write a paragraph on one of the following subjects:
 1. An old lady.
 2. A well-dressed stranger
 3. A local 'character'.
 4. A cinema commissionaire.
 5. A character in fiction. (Let the rest of the form guess who it is.)

C. Find the best single word to convey the idea expressed by each of the following:

To walk lamely, to move with regular steps, to root out, to blot out of existence, to increase in speed, to give tit for tat, to reduce to dust, to lay great stress on some point, to go over some work two or three times, to refuse to take notice of.

D. Turn the following passage into direct speech. Begin with the words 'Charles I says to them, "No King of England has been ever, or shall be. . ."' and continue giving the actual words used: He declared to them that no King of England had been ever, or should be, more careful to maintain their privileges than he would be; but that in cases of treason no man had privileges, and therefore he came to see if any of those persons whom he had accused were there; for he was resolved to have them, wheresoever he should find them. And looking then about, and asking the Speaker whether they were in the House, and he making no answer, he said, he perceived the birds were all flown, but expected they should be sent to him as soon as they returned thither; and assured them, in the word of a king, that he never intended any force, but would proceed against them in a fair and legal way, and so returned to Whitehall.

34 (a)

On the hilltop was an edifice that suggested a fort. We climbed up and saw that it was a temple. A square of buildings surrounded a small yard, and at the back, under a dilapidated penthouse, sat a placid family party of crumbling gods with smooth egg-shaped faces and affectionate smiles. Rubbish heaped the altar around their feet, and the roof was falling down upon their heads. There were many names scratched largely

over the plaster and, though some incense sticks had recently been set burning and their fine heavy ash spattered the floor, the whole place smelt of mildew and decay.

PETER QUENNEL, *A Superficial Journey through Tokyo and Peking*

- A. 1. Give a title to the paragraph.
2. Make a list of the words that describe or indicate decay.
3. What words give the vividness to the description?
4. Substitute a word similar in meaning to each of these: edifice, fort, temple, placid, egg-shaped, affectionate, recently, spattered, decay.
5. What kind of sentence is the last one?

34 (b)

The house was left; the house was deserted. It was left like a shell on a sandhill to fill with dry salt grains now that life had left it. The long night seemed to have set in; the trifling airs, nibbling, the clammy breaths, fumbling, seemed to have triumphed. The saucepan had rusted and the mat decayed. Toads had nosed their way in. Idly, aimlessly, the swaying shawl swung to and fro. A thistle thrust itself between the tiles in the larder. The swallows nested in the drawing-room; the floor was strewn with straw; the plaster fell in shovel-fuls; rafters were laid bare; rats carried off this and that to gnaw behind the wainscots. Tortoise-shell butterflies burst from the chrysalis and pattered their life out on the window-pane. Poppies sowed themselves among the dahlias; the lawn waved with long grass; giant artichokes towered among roses; a fringed carnation flowered among the cabbages; while the gentle tapping of a weed at the window had become, on winters' nights, a drumming from sturdy trees and thorned briars which made the whole room green in summer.

VIRGINIA WOOLF, *To the Lighthouse*

- A. 1. Compare this with the former passage. Which is the more straightforward, and which the more poetic?
2. Good description depends upon a careful use of detail. What details appeal to you as the most striking in this passage?
3. Show the connection between (i) the clammy breaths and the saucepan, (ii) the swallows and the floor strewn with straw, (iii) the plaster and the bare rafters, (iv) the weed and the sturdy trees.
4. 'Life has left the house.' What life? Make a list of verbs which show that other life has continued in the house and garden.
5. Which of these two passages do you prefer? Why?

B. Write a paragraph on one of the following subjects:

1. A ruin.
2. A deserted house.
3. A derelict factory.
4. An old, abandoned barn.
5. Poverty. (The inside of a poor and dirty cottage.)

(Use many words and phrases throughout your description to justify the title.)

C. Explain the force of the prefix in each of the following words:

Quadru-ped, mono-lith, post-war, vice-consul, auto-graph, mis-trust, poly-syllable, pre-cede, retro-spect, super-human.

D. Rewrite the following passage in straightforward prose, so as to bring out the meaning clearly:

Forth goes the woodman, leaving unconcerned
The cheerful haunts of man, to wield the axe
And drive the wedge in yonder forest drear,

From morn to eve his solitary task.
 His dog attends him. Close behind his heel
 Now creeps he slow; and now with many a frisk
 Wide scampering, snatches up the drifted snow
 With ivory teeth, or ploughs it with his snout;
 Then shakes his powdered coat, and barks for joy.
 Heedless of all his pranks, the sturdy churl
 Moves right toward his mark; nor stops for aught
 But now and then with pressure of his thumb
 To adjust the fragrant charge of a short tube
 That fumes beneath his nose: the trailing cloud
 Streams far behind him, scenting all the air.

COWPER, *The Task*

1. Quote two phrases which show the stolid character of the woodman.
2. Explain the force of each of the following: (a) powdered (line 9), (b) trailing (line 14).

35

The wind by now was more than redoubled. The shutters were bulging as if tired elephants were leaning against them, and father was trying to tie the fastening with that handkerchief. But to push against this wind was like pushing against rock. The handkerchief, shutters, everything, burst; the rain poured in like the sea into a sinking ship, the wind occupied the room, snatching pictures from the wall, sweeping the table bare. Through the gaping frames the lightning-lit scene without was visible. The creepers, which before had looked like cobwebs, now streamed up into the sky like new-combed hair. Bushes were lying flat, laid back on the ground as close as a rabbit lays back his ears. Branches were leaping about loose in the sky. The

negro huts were clean gone, and the negroes crawling on their stomachs across the compound to gain the shelter of the house. The bouncing rain seemed to cover the ground with a white smoke, a sort of sea in which the blacks wallowed like porpoises. One nigger-boy began to roll away: his mother, forgetting caution, rose to her feet, and immediately the fat old beldam was blown clean away, bowling along across fields and hedgerows like some one in a funny fairy-story, till she fetched up against a wall and was pinned there, unable to move. But the others managed to reach the house, and soon could be heard in the cellar underneath. Moreover, the very floor began to ripple, as a loose carpet will ripple on a gusty day: in opening the cellar door the blacks had let the wind in, and now for some time they could not shut it again. The wind, to push against, was more like a solid block than a current of air.

RICHARD HUGHES, *A High Wind in Jamaica*

- A.
1. What is the key-sentence?
 2. What sentence gives the most vivid mental picture?
 3. Write down all the comparisons you can find. Consider each one, and say which you think the best, and why.
 4. Why *tired* elephants? Why did the negroes crawl on their stomachs? Why is the nigger boy's mother described as *bowling along*?
 5. Why are the branches described as 'leaping about loose in the sky' instead of being described by some expression like 'torn from the trees'?
- B. Write a paragraph on one of the following subjects:
1. A heat wave in a town.
 2. A severe frost in a town.
 3. A heavy rain storm in the country in autumn.
 4. A sudden shower at a summer garden party.

THE LONGER DESCRIPTIVE PARAGRAPH 77

C. Analyse into clauses the following sentences; name each clause and define its function in the sentence:

(i) When I consider all that happened later, I think I was a fool not to see that the boy had exceptional talent.

(ii) The time when he arrived was recorded by a machine which stood at the entrance to the office.

D. Write out the following passage with the correct punctuation, using capital letters where necessary:

As she spoke moses came slowly on foot and sweating under the deal box which he had strapped round his shoulders like a pedlar welcome welcome moses well my boy what have you brought us from the fair i have brought you myself cried moses with a sly look and resting the box on the dresser ay moses cried my wife that we know but where is the horse i have sold him cried moses for three pounds five shillings and twopence well done my good boy returned she i knew you would touch them off between ourselves three pounds five shillings and twopence is no bad days work come let us have it then i have brought back no money cried moses again i have laid it all out in a bargain and here it is pulling out a bundle from his breast here they are a gross of green spectacles with silver rims and shagreen cases

36 (a)

To return to Sandakan. Besides a club and a golf course, it possesses four steam-rollers and a superbly metalled road, eleven miles long. At the eleventh milestone, the road collides with what seems an impenetrable wall of forest and comes abruptly to an end. You get out of your car and, examining the wall of verdure, find it flawed by a narrow crevice; it is a path. You edge your way in and are at once swallowed up by the forest. The inside of Jonah's whale could scarcely have been hotter,

darker or damper. True, the jungle monster sometimes opens its mouth to yawn; there is a space between the trees, you have a glimpse of the sky, a shaft of thick yellow sunlight comes down into the depths. But the yawns are only brief and occasional. For the greater part of our stroll in the belly of the vegetable monster, we walked in a hot twilight. It was silent too. Very occasionally a bird would utter a few notes—or it might have been a devil of the woods, meditatively whistling to himself, as he prepared some fiendishly subtle and ingenious booby trap to terrify the human trespassers on his domain.

ALDOUS HUXLEY, *Jesting Pilate*

- A.
1. What is the significance of the words 'collides with'?
 2. Why is the forest called a 'jungle monster'?
 3. What sentence impresses you most? Why?
 4. What is the exact meaning here of: flawed by a narrow crevice, edge your way in, opens its mouth to yawn?
 5. What is a booby trap?

36 (b)

After crossing the igaripe¹ the character of the forest changed. It was now a growth of wild cacao trees. Nothing grew beneath them. The floor was a black paste, littered with dead sticks. The woods were more open, but darker and more dank than before. The sooty limbs of the cacao trees grew low, and filled the view ahead with a perplexity of leafless and tortured boughs. They were hung about with fruit, pendent lamps lit with a pale greenish light. We saw nothing move there but two delicate butterflies, which had transparent wings with opaque crimson spots, such as might have even served Titania herself; yet the gloom and black ooze, and the eerie globes, with their illusion of light hung upon distorted shapes, was more the home of the fabulous sucuruja, the serpent which is forty feet long. A dry

¹ igaripe = a jungle stream.

stick snapping underfoot had the same effect as that crash which resounds for some embarrassing seconds when your umbrella drops in a gallery of the British Museum. The impulse was to apologize to something. We had been so long in the twilight, recoiling at nameless objects in the path, a monstrous legume perhaps a yard long and coiled like a reptile, seeing things only with a second look, that the sudden entrance into a malocol, a forest clearing, which, as though it were a reservoir, the sun had filled with bright light, was like a plunge into a warm, fluid, and lustrous element.

H. M. TOMLINSON, *The Sea and the Jungle*

- A.
 1. How is the darkness in the forest emphasised?
 2. Make a list of the colours mentioned in this description. What sharp contrasts are made?
 3. What unusual words are used here? What is their effect?
 4. Who was Titania? Why should she be mentioned here?
 5. In what way does the reference to the umbrella dropped in the British Museum heighten the effect?
 6. Analyse into clauses the sentence beginning 'A dry stick snapping...'.
 7. What kind of sentence is the last one?
 8. Are both writers describing what they have seen? Which do you think is the more convincing?
- B. Write a paragraph on one of the following subjects:
 1. A walk through a forest.
 2. An English wood in the spring.
 3. Lost on the moors.
 4. An imaginary adventure in the jungle.
- C. What colour is each of the following?

Amber, ebony, jade, rowan berries, granite, olive oil, coral, jet, cornelian, laburnum, speedwell, cornflower, sulphur, cochineal, blackthorn blossom.

D. Write out the following passage, selecting from each bracket what you consider to be the best word. As far as you can, give reasons for your choice:

There are very few {phases
periods in a man's existence when he
moments

{suffers
experiences so much {comical
undergoes {humorous distress, or meets with so
ludicrous

little {kindly {commiseration
friendly {compassion, as when he is in pursuit of
charitable {indulgence

his own hat. A {vast
huge deal of {cunning
colossal {skill, and a {strange
coolness {special
peculiar

degree of {judgment {necessary
discernment are {requisite in catching a hat.
refinement {obligatory

37

The oast house consists of the pair of cones, white-vaaned and tiled, upon their two circular chambers in which the fires are lit. Attached to these on one side is a brick building of two large rooms, one upon the ground, where the hop-drier sleeps and tends his fires, lighted only by doors at either side and divided by the wooden pillars which support the floor of the upper room. This, the oast chamber, reached by a ladder, is a beautiful room, its oak boards polished by careful use and now stained faintly by the green-gold of hops, its roof raftered and high and dim. Light falls upon it on one side from a door through which the hops arrive from the garden. The wagon waits below the door, full of the loose, stained hop-sacks which the carter and his boy lift up to the drier. From the floor two short ladders lead to the doors in the cones where the hops are suspended on canvas

floors above the kilns. The inside of the cone is full of coiling fumes which have killed the young swallows in the nests under the cowl—the parents return again and again, but dare no longer alight on their old perches on the vanes. When dried, the hops are poured out on the floor of the vast chamber in a lipping scaly pile, and the drier is continually sweeping back those which are scattered. Through a hole in the floor he forces them down into a sack reaching to the floor of the room below. He is hard at work making these sacks or ‘pokes’, which, when full and their necks stitched up, are as hard as wood. Before the drying is over the full sacks will take up half the room.

EDWARD THOMAS, *The South Country*

- A.
 1. Draw a diagram of the oast house from this description.
 2. What details make the description particularly vivid?
 3. Give synonyms for: circular, tends, pillars, faintly, coiling, vast, lipping, and decide whether any one of them is an improvement in the sentence.
 4. Analyse into clauses the sentence beginning ‘When dried, the hops are poured...’.

- B. Write a paragraph on one of the following subjects:

1. An old farm-house.
2. A village church.
3. A post-office.
4. A flour mill.
5. A self-service store.
6. The most modern house you know.

(Make your description as vivid as possible.)

- C. Choose two adjectives to describe each of the following:

Moonlight in a bedroom, a snake, a Pekinese dog, a country church, a stained-glass window, a Rolls-Royce, a policeman on point duty, a wet afternoon, sparrows, a desert.

D. Rewrite the following passage in a simple, modern style:

And be the ryveres may noman go, for the water renneth so rudely and so scharply, because that it cometh doun so outrageously from the high places aboven, that it renneth in so grete wawes that no schipp may not rowe ne seyle agenes it. And the water roreth so and maketh so huge noyse and so gret tempest that noman may here other in the schipp, though he cryede with all the craft that he cowde in the hieste voys that he myghte. Many grete lordes han assayed with gret wille many tymes for to passen be tho ryveres toward Paradys with full grete companyes, but thei myghte not speden in hire viage. And manye dyeden for weryness of rowynge agenst tho stronge wawes. And many of hem becamen blynde and many deve for the noyse of the water. And summe weren perisscht and lost withinne the wawes. So that no mortell man may approche to that place withouten speyall grace of God, so that of that place I can sey you nomore.

38

Orion, the subject of this landscape, was the classical Nimrod; and is called by Homer, 'a hunter of shadows, himself a shade'. He was the son of Neptune; and having lost an eye in some affray between the Gods and men, was told that if he would go to meet the rising sun he would recover his sight. He is represented setting out on his journey, with men on his shoulders to guide him, a bow in his hand, and Diana in the clouds greeting him. He stalks along, a giant upon earth, and reels and falters in his gait, as if just awakened out of sleep, or uncertain of his way; you see his blindness, though his back is turned. Mists rise around him, and veil the sides of the green forests; earth is dank and fresh with dews, the 'grey dawn and the Pleiades before him dance', and in the distance are seen the blue hills and sullen ocean. Nothing was ever more finely conceived or

done. It breathes the spirit of the morning; its moisture, its repose, its obscurity, waiting the miracle of light to kindle it into smiles; the whole is, like the principal figure in it, 'a fore-runner of the dawn'. The same atmosphere tinges and imbues every object, the same dull night 'shadowy sets off' the face of nature: one feeling of vastness, of strangeness, and of primeval forms pervades the painter's canvas, and we are thrown back upon the first integrity of things.

WILLIAM HAZLITT, *On a Landscape of Nicolas Poussin*

- A.
 1. Draw a rough sketch of the picture described here.
 2. What kind of landscape does the subject demand?
 3. Why should the men be on Orion's shoulders to guide him? Explain 'classical Nimrod'.
 4. Who was Diana? Why should it be fitting that she should greet Orion? What are the Pleiades?
 5. Why *sullen* ocean? Explain 'to kindle it into smiles'.
 6. Explain: affray, dank, obscurity, tinges, imbues, primeval, integrity.
 7. Why are some phrases and sentences put in inverted commas?

- B. Write a paragraph on one of the following subjects:
 1. A description of a well-known painting. (Let the rest of the form guess what it is.)
 2. A sunset scene.
 3. A scene that you would like to paint.
 (Make use of colours and shapes in your description.)

- C. What colour is each of the following?

Ash buds, apple blossom, bay horse, harebell, angora rabbit, dalmatian dog, sandstone, magnolia, cormorant, asbestos, pistachio nuts, ermine, cygnet, live lobster, cayenne pepper.

D. Rewrite the following passage in straightforward prose, so as to bring out the meaning clearly:

Then got Sir Lancelot suddenly to horse,
Wroth at himself. Not willing to be known,
He left the barren-beaten thoroughfare,
Chose the green path that show'd the rarer foot,
And there among the solitary downs,
Full often lost in fancy, lost his way;
Till as he traced a faintly-shadow'd track,
That all in loops and links among the dales
Ran to the castle of Astolat, he saw
Fired from the west, far on a hill, the towers.
Thither he made, and blew the gateway horn.

TENNYSON, *Idylls of the King*

1. Express the meaning of each of the two hyphenated words by substituting a relative clause.
2. Explain the force of each of the following: (a) rarer (line 4), (b) fired (line 10), (c) gateway (line 11).
3. Why did he lose his way?

39

His first design was on Benares, a city which in wealth, population, dignity, and sanctity, was among the foremost of Asia. It was commonly believed that half a million of human beings was crowded into that labyrinth of lofty alleys, rich with shrines, and minarets, and balconies, and carved oriels, to which the sacred apes clung by hundreds. The traveller could scarcely make his way through the press of holy mendicants and not less holy bulls. The broad and stately flights of steps which descended from these swarming haunts to the bathing-places along the Ganges were worn every day by the footsteps of an innumerable

multitude of worshippers. The schools and temples drew crowds of pious Hindoos from every province where the Brahminical faith was known. Hundreds of devotees came thither every month to die: for it was believed that a peculiarly happy fate awaited the man who should pass from the sacred city into the sacred river. Nor was superstition the only motive which allured strangers to that great metropolis. Commerce had as many pilgrims as religion. All along the shores of the venerable stream lay great fleets of vessels laden with rich merchandise. From the looms of Benares went forth the most delicate silks that adorned the halls of St James's and of Versailles; and in the bazaars, the muslins of Bengal and the sabres of Oude were mingled with the jewels of Golconda and the shawls of Cashmere. This rich capital, and the surrounding tract, had long been under the immediate rule of a Hindoo prince, who rendered homage to the Mogul emperors.

LORD MACAULAY, *Essays*

- A. 1. Give a title to the paragraph.
2. What is the key-sentence?
3. Show how the ideas suggested by four nouns in the first sentence are developed in the sentences which follow.
4. Make a list of the proper names used in this passage. Say them to yourself. What effect do they achieve? Consider the lines from a well-known poem:

Chimborazo, Cotopaxi
Had stolen my heart away.

What do they mean?

5. What sentence in the extract do you find the most impressive? Why?
6. Whereabouts in India is Benares? Who were the Mogul emperors?
7. Explain: sanctity, labyrinth, mendicants, devotees, metropolis, venerable.

B. Write a paragraph on one of the following subjects:

1. A great Exhibition.
2. A large London store.
3. An antique shop. (Enlarge upon the idea that it seemed as though all countries had been ransacked to furnish the antique shop.)

Try to introduce proper names into your description.

C. Explain briefly what you expect a person to be like who is described to you as:

(a) a Pharisee, (b) a rolling stone, (c) an Adonis, (d) a wind-bag (e) a Quisling.

D. Write out the following passage, selecting from each bracket what you consider to be the best word. As far as you can, give reasons for your choice:

My { reminiscence
retrospect of life recalls to my { view
meditation { sight many { chances
possibilities
opportunities

of good neglected, much time { dispersed
scattered upon trifles, and
squandered

more lost in { indolence
idleness and { vacuity
laziness { vacancy. I leave many great
vagrancy

{ patterns
designs unattempted and many great { schemes
problems { attempts unfinished.
plans

However, I { depose
compose myself to { tranquillity
dispose { equanimity.
calmness

40

Lancelot sat and tried to catch perch, but Tregarva's words haunted him. He lighted his cigar, and tried to think earnestly over the matter, but he had got into the wrong place for thinking. All his thoughts, all his sympathies, were drowned in the rush and whirl of the water. He tried to think, but the river would not let him. It thundered and spouted out behind him from the hatches, and leapt madly past him, and caught his eyes in spite of him, and swept them away down its dancing waves, and let them go again only to sweep them down again and again, till his brain felt a delicious dizziness from the everlasting rush and the everlasting roar. And then below, how it spread, and writhed, and whirled into transparent fans, hissing and twining snakes, polished glass-wreaths, huge crystal bells, which boiled up from the bottom, and dived again beneath long threads of creamy foam; and swung round posts and roots, and rushed blackening under dark weed-fringed boughs, and gnawed at the marly banks, and shook the ever-restless bulrushes, till it was swept away and down over the white pebbles and olive weeds, in one broad rippling sheet of molten silver, towards the distant sea. Downwards it floated ever, and bore his thoughts floating on its oily stream; and the great trout, with their yellow sides and peacock backs, lounged among the eddies, and the silver grayling dimpled and wandered upon the shallows, and the May-flies flickered and nestled round him like water-fairies, with their green gauzy wings; the coot clanked musically among the reeds; the frogs hummed their ceaseless vesper-monotones; the kingfisher darted from his hole in the bank like a blue spark of electric light; the swallows' bills snapped as they twined and hawked above the pool; the swifts' wings whirled like musket-balls, as they rushed screaming past his head; and even the river fleeted by bearing his eyes away down the current till its wild eddies began to glow with crimson beneath the setting sun.

CHARLES KINGSLEY, *Yeast*

- A. 1. What is this paragraph about?
2. What kind of sentence is the last one?
3. Make a list of the comparisons used here. Which do you consider to be the most effective?
4. What noises are described here?
5. Explain: marly banks, vesper-monotones, twined and hawked, bearing his eyes away down the current.
- B. Write a paragraph describing in detail one of the following:
1. A waterfall.
 2. A weir.
 3. A river in flood.
 4. Waves on a rocky coast.
 5. Clouds in the sky.
 6. The sounds of the country and the sounds of the town.
- C. Find single words to take the place of the groups of words in italics:
1. This is *a poem written to commemorate a dead person*.
 2. We visited the *place where many birds were kept in captivity*.
 3. Her acting is *such that it could not possibly be imitated*.
 4. His reputation is *one which nobody would like to have*.
 5. He departed *in a state of unwillingness*.
- D. Write out the following passage with the correct punctuation, using capital letters where necessary:

But i say bob said tom in a tone of deliberation ferrets are nasty biting things theyll bite a fellow without being set on lors why thats the beauty on em if a chap lays hold o your ferret he wont be long before he hollows out a good un he wont at this moment a striking incident made the boys pause suddenly in their walk it was the plunging of some small body in the water from among the neighbouring bulrushes if it was not a water rat bob intimated

that he was ready to undergo the most unpleasant consequences
hoigh yap hoigh there he is said tom clapping his hands as the
little black snout made its arrowy course to the opposite bank

41

August 21, 1780

MY DEAR FRIEND,

The following occurrence ought not to be passed over in silence, in a place where so few notable ones are to be met with. Last Wednesday night, while we were at supper, between the hours of eight and nine, I heard an unusual noise in the back parlour, as if one of the hares was entangled, and endeavouring to disengage herself. I was just going to rise from table, when it ceased. In about five minutes, a voice on the outside of the parlour door inquired if one of my hares had got away. I immediately rushed into the next room, and found that my poor favourite Puss had made her escape. She had gnawed in sunder the strings of a lattice work, with which I thought I had sufficiently secured the window, and which I preferred to any other sort of blind, because it admitted plenty of air. From thence I hastened to the kitchen, where I saw the redoubtable Thomas Freeman, who told me, that having seen her, just after she had dropped into the street, he attempted to cover her with his hat, but she screamed out, and leaped directly over his head. I then desired him to pursue as fast as possible, and added Richard Coleman to the chase, as being nimbler, and carrying less weight than Thomas; not expecting to see her again, but desirous to learn, if possible, what became of her. In something less than an hour, Richard returned, almost breathless, with the following account. That soon after he began to run, he left Tom behind him, and came in sight of a most numerous hunt of men, women, children, and dogs; that he did his best to keep back the dogs, and presently outstripped the crowd, so that the race was at last disputed between himself and Puss;—she ran right through the town, and

down the lane that leads to Dropshort; a little before she came to the house, he got the start and turned her; she pushed for the town again, and soon after she entered it, sought shelter in Mr Wagstaff's tanyard, adjoining to old Mr Drake's. Sturges's harvest men were at supper, and saw her from the opposite side of the way. There she encountered the tanpits full of water; and while she was struggling out of one pit, and plunging into another, and almost drowned, one of the men drew her out by the ears, and secured her. She was then well washed in a bucket to get the lime out of her coat, and brought home in a sack at ten o'clock.

I do not call this an answer to your letter, but such as it is I send it, presuming upon that interest which I know you take in my minutest concerns,

Yours, my dear friend,

WILLIAM COWPER

- A.
1. What is this letter about?
 2. What traces of humour can you find here?
 3. What do you learn from this letter about the writer?
 4. Explain: lattice work, redoubtable, tanpits, minutest.
 5. What qualities of a good letter are shown here?

- B. Write a letter on one of the following subjects:

1. To a friend abroad describing an adventure in a fog.
2. To a friend describing a conjuring trick you have seen.
3. To your parents describing a school play you have appeared in.
4. To a favourite uncle describing a film you have enjoyed.
5. To your brother describing an exciting episode in a game.

THE LONGER DESCRIPTIVE PARAGRAPH 91

C. Substitute one word for each of the phrases in italics below:

1. These animals are *accustomed to a diet of meat*.
2. Please do this *without any delay*.
3. The girl is suffering from a disease *which others may catch from her*.
4. The preacher was *one the people liked*.
5. The post is *one for which no salary is offered*.

D. Give the substance of the following passage in your own prose:

He comes, the herald of a noisy world,
With spatter'd boots, strapp'd waist, and frozen locks;
News from all nations lumb'ring at his back.
True to his charge, the close-pack'd load behind,
Yet careless what he brings, his one concern
Is to conduct it to the destin'd inn:
And, having dropp'd th' expected bag, pass on.
He whistles as he goes, light-hearted wretch,
Cold and yet cheerful: messenger of grief
Perhaps to thousands, and of joy to some;
To him indiff'rent whether grief or joy.

. COWPER, *The Task*

1. Give a title to the passage.
2. Give the meaning of 'True to his charge', 'the destin'd inn', 'messenger of grief'.
3. Why is he called the 'herald of a noisy world'?

End of Part I

लाल बहादुर शास्त्री राष्ट्रीय प्रशासन अकादमी, पुस्तकालय

Lal Bahadur Shastri National Academy of Administration Library

मसूरी

MUSSOORIE

अत्रापि मं०

Acc. No.....

कृपया इस पुस्तक को निम्नलिखित दिनांक या उससे पहले वापस कर दें।

Please return this book on or before the date last stamped below.

[illegible]

415
Sco
Pt.1

~~43814~~

अवाप्ति संख्या

Acc No. 109975

वर्ग संख्या

पुस्तक संख्या

Class No. _____

Book No. _____

लेखक

Author Scoot, A.F.

415
Sco
Pt.1

~~43814~~

LIBRARY

LAL BAHADUR SHASTRI

National Academy of Administration
MUSSOORIE

Accession No. 109975

1. Books are issued for 15 days only but may have to be recalled earlier if urgently required.
2. An over-due charge of 25 Paise per day per volume will be charged.
3. Books may be renewed on request, at the discretion of the Librarian.
4. Periodicals, Rare and Reference books may not be issued and may be consulted only in the Library.
5. Books lost, defaced or injured in any way shall have to be replaced or its double price shall be paid by the borrower.

Help to keep this book fresh, clean & moving